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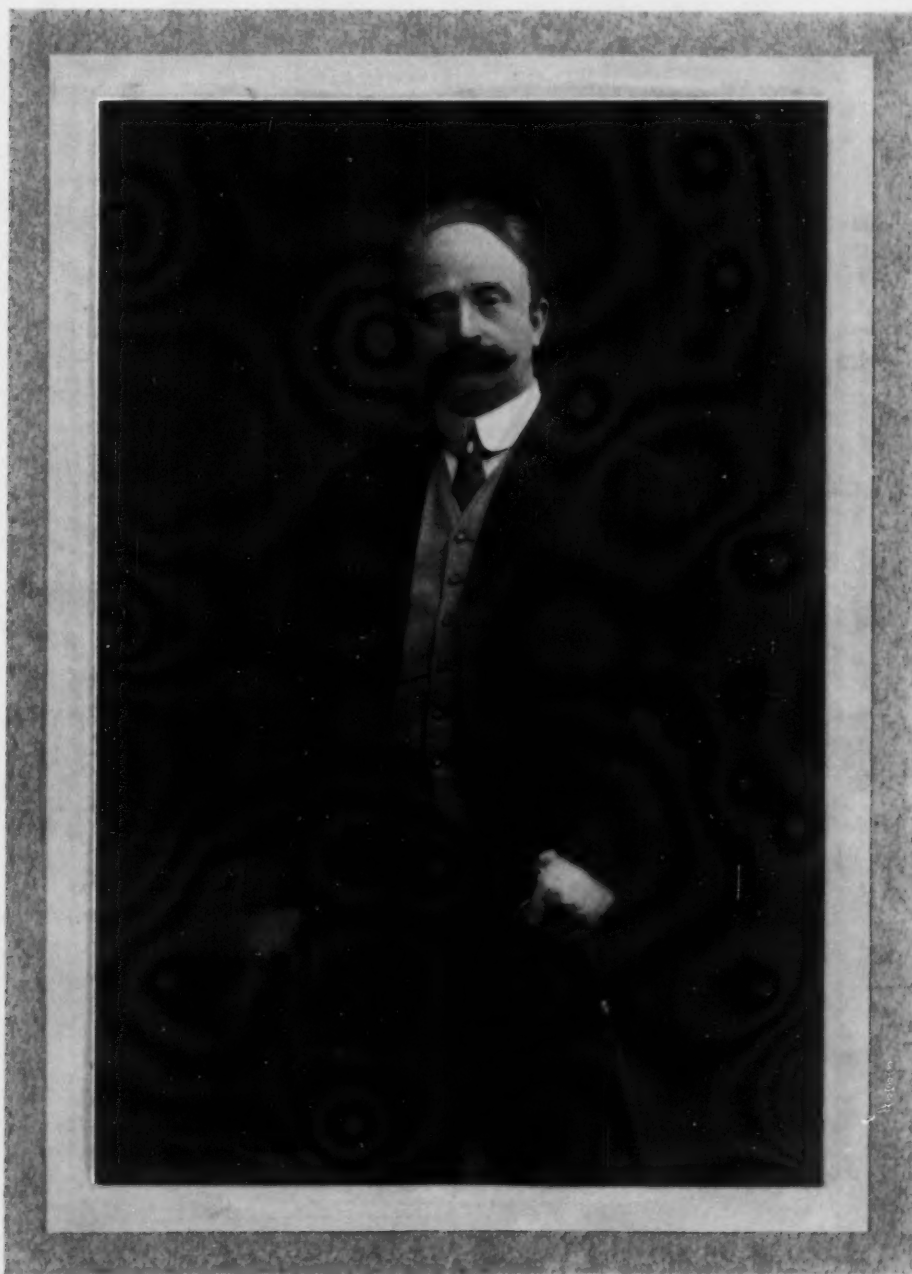
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# B E R L I N

JANUARY 31, 1912.  
BERLIN, W., June 1, 1912.

Jascha Heifetz, a tiny eleven year old violinist, is the sensation of the day in Berlin. This little Russian boy is so small of stature that he looks to be about nine years of age. As a performer, he is a mature artist and a great one, too. Berlin is so surfeited with music and has heard so many wonderful prodigies that one would not have thought it possible for a new one to come and make such a profound impression as this little tot has made. His performance of the Mendelssohn concerto suggested Sarasate in his palmy days. His technic is so finished, so perfect, that there is absolutely nothing to criticize in it. The tone he draws from his little three-quarters violin is wonderfully pure, soulful and appealing and his comprehension of the composer's message in all the different works he has played is so astounding as to border on the supernatural. The boy is a psychological marvel. Elman and Vecsey were astounding as children, but neither of them had Heifetz's command of the violin or that boy's artistic maturity at his age. Auer, the lad's teacher, himself declares that he is the most extraordinary violin genius he has ever heard, and that is the opinion of all the connoisseurs of Berlin.

After the phenomenal successes of Elman, Zimbalist and Parlow, we naturally expect from Auer pupils something unusual when that master launches a new disciple. So when the Concert-Direction Wolff sent out special invitations for a matinee given at Bechstein Hall by Jascha Heifetz on May 19, and it became known that the boy had studied with Auer, great interest was evinced in the newcomer on all sides, particularly among the fiddling fraternity. The program of this matinee comprised the first movement of the Tschaiowsky concerto and a number of solo pieces that tested to the full the violinist's powers. The audience, which consisted almost entirely of connoisseurs, was astonished beyond measure. A famous violinist who sat directly behind me remarked that Joachim never possessed the technic that this child has. It seems to be impossible for little Jascha to play out of tune; his intonation in all forms of rapid passages and the most difficult double stopping is absolutely perfect. One does not know what to marvel at most, the astonishing facility and certainty of his left hand, the great flexibility of his right arm or his musical impulses and genius for interpretation. Notwithstanding the lateness of the season, the Concert-Direction Wolff wisely decided, after the success of this matinee, to give a public concert. This occurred in the hall of the Royal High School on Friday, May 24. The program comprised the Mendelssohn concerto, the Chopin-Sarasate nocturne, a Haydn-Auer vivace, in which the little Jascha revealed an astounding spiccato, a larghetto by Handel, Kreisler's "Caprice Viennois" and Wieniawski's "Souvenir de Moscou." What a difference there is between the applause of a manufactured success instituted by a few friends of the artist, as one frequently sees here in the case of debutants, and the applause that a transcendental genius elicits. That was a real, sensational success on Friday evening. Little Jascha simply compels admiration by the sheer force of his genius. In this boy everything is combined; even his exterior appearance is most charming and winning. With his beautiful complexion, his big, expressive blue eyes and his flowing locks he looks like a cherub painted by Raphael. In Russia he already commands 1,500 rubles a night for concert engagements, but his parents accept very few, even at this figure. The child is in good health, but at his tender age systematic concert touring would be too great a strain. It is probable, however, that he will be heard in Berlin again next winter.

Julius Lieban, the well known tenor, for twenty-nine years one of the most popular members of the personnel of the Berlin Royal Opera, took leave of the stage last evening as Peter Iwanow in Lortzing's "Zar und Zimmermann." Lieban's retirement constitutes a decided loss for the Berlin stage, as he was one of the most useful singers it ever possessed. A musician to his finger tips, Lieban is an artist of extraordinary versatility and is as much at home in the serious Wagnerian roles as in an operetta by Strauss. I never heard his superior in "Fledermaus," and yet his fame rests more upon the role of Mime. Two greater contrasts cannot be imagined. Originally a violinist, Lieban, who was born at Lundenburg, in Maehren, on February 19, 1856, began his artistic career as a member of the orchestra at the Comic Opera at Vienna. The director of the Comic Opera at that time was Rosenfeld, who later established the popular vaudeville stage in Berlin known as the Passage Theater. Rosenfeld discovered Lieban's voice and ad-

vised him to study singing, which he did with such success that within one year he was enabled to win his spurs in operetta. For a short time he was a member of the Theater an der Wien. In 1879 Angelo Neumann, that famous discoverer of talents, engaged him for the Leipzig Opera. Here Lieban found a congenial field of activity and here he first sang the parts of Mime and David, in which he later became so celebrated. Nature evidently intended Lieban to be a buffo tenor, but because of his unusual histrionic ability and because of his remarkable vocal technic, particularly in the art of falsetto, he was later by no means limited to buffo roles. Lieban is the only tenor I ever heard sing the part of Count Almaviva in Rossini's "Barber of Seville" with all of the original floriture that Rossini wrote for the elder Garcia, who, in 1816, the year that the immortal opera was composed, was the greatest tenor of his day. If Lieban's voice had not been so small, with his wonderful technic and superior musicianship, he would have made a worldwide reputation; but his organ was not voluminous enough for the leading tenor roles. Lieban first sang in Berlin at the old Victoria Theater in the season of 1880, when Angelo Neumann gave that first



JASCHA HEIFETZ.

A Russian violinist, aged eleven, whose playing has caused a sensation in Berlin.

memorable Berlin production of the "Nibelungen Ring" under the leadership of Anton Seidl. With his Mime the youthful tenor at once attracted attention and he has since sung the part some 300 times. A year later Angelo Neumann again gave the "Ring" in Berlin in the presence of Richard Wagner, when Lieban again sang the part of Mime to the master's full satisfaction. His partners at that performance were Teresa Vogel, Scaria and Theodore Reichmann. Two years later Lieban was engaged for the Berlin Royal Opera. Last evening, at his farewell appearance, he received an ovation.

Carl Maria von Weber's one act comic opera, "Abu Hassan," was resurrected by the Royal Opera on Thursday evening. This little known work was written about ten years before the "Freischütz" premiere. What a difference between the two operas! Occasionally the genius of the later Weber flashes out, but as a whole, the music is harmless. It frequently suggests Mozart. The text of "Abu Hassan" was written in 1810 by Weber's friend, Franz Carl Hiemer, an actor of the Stuttgart Royal Play House; Hiemer was also the librettist of Weber's earlier opera, "Sylvana." The action depicts the well known story from the "Arabian Nights," and is very naïve. A young man who has been living at a lively pace is so hard pressed by creditors that he sends his wife out to spread the news that he is dead and at the same time she tries to beg money enough for his funeral expenses. Then the man himself goes out to tell that his wife is dead and he

again begs money for her funeral. In this way the creditors are kept off and they manager to exist for a while longer. Finally both are announced as dead. The generous minded caliph brings them both to life again and punishes the hard hearted usurer who demands the love of Abu Hassan's wife for his loans. The premiere of the opera occurred at Munich on June 4, 1811, and was followed by a Berlin performance two years later. It has not been given here for many years. Previous to the writing of this opera Weber himself had experienced the results of a life of extravagant pleasure seeking. He was private secretary to Prince Louis, the brother of the King of Württemberg. The prince was a great bon vivant and spendthrift and through his example Weber was led into evil ways. It was at Stuttgart that he sowed his wild oats. The extravagances of the prince and his secretary became so pronounced that the attention of the king was called to them, and the monarch, thinking that his brother was being led astray by Weber, had the composer arrested and put in prison. Papers were served upon him one evening while he was sitting in the orchestra during an operatic performance. He was thrown into prison and kept there without trial for sixteen days. Later, when the king discovered that it was his own brother and not the young composer who was to blame, Weber and his father were quietly escorted to the frontier and given to understand that they were not to return to Württemberg.

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The pupils of the vocal school of Dr. Paul Bruus recently gave two operatic performances at the Kurfürsten Opera. At the second performance the third acts from "Aida" and the "Meistersinger" were given. Some of the pupils revealed beautiful voices and all of them showed excellent vocal training. The tone production was free and pure, the breath control admirable and they all sang with great ease. The Aida of Frä. Pagenstecher was praiseworthy, not only vocally but also histrionically. And Messrs. Logan as Walter Stolzing and Lohalm as David deserve special mention. The Beckmesser of Rudi Neumann was also noteworthy. The stage management was in the hands of Heinz Sattler, while Alexander Neumann conducted. An interested listener was Von Mutzenbecher, the intendant of the Wiesbaden Opera, who came to Berlin especially for this performance.

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In a book on Mascagni, which is soon to be published at Rome, there is an account of the libretto of an opera that Mascagni began to compose thirteen years ago and never finished. The text was written by Luigi Bassalo and deals with a spiritualistic subject. Mascagni began work on the opera with great enthusiasm, but it has never been explained why he later discarded it.

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The accompanying interesting photograph of the entire vocal and instrumental apparatus employed in the recent performance of Mahler's eighth symphony in Berlin was taken at Circus Busch, where the work was given, at the instigation of Emil Gutmann.

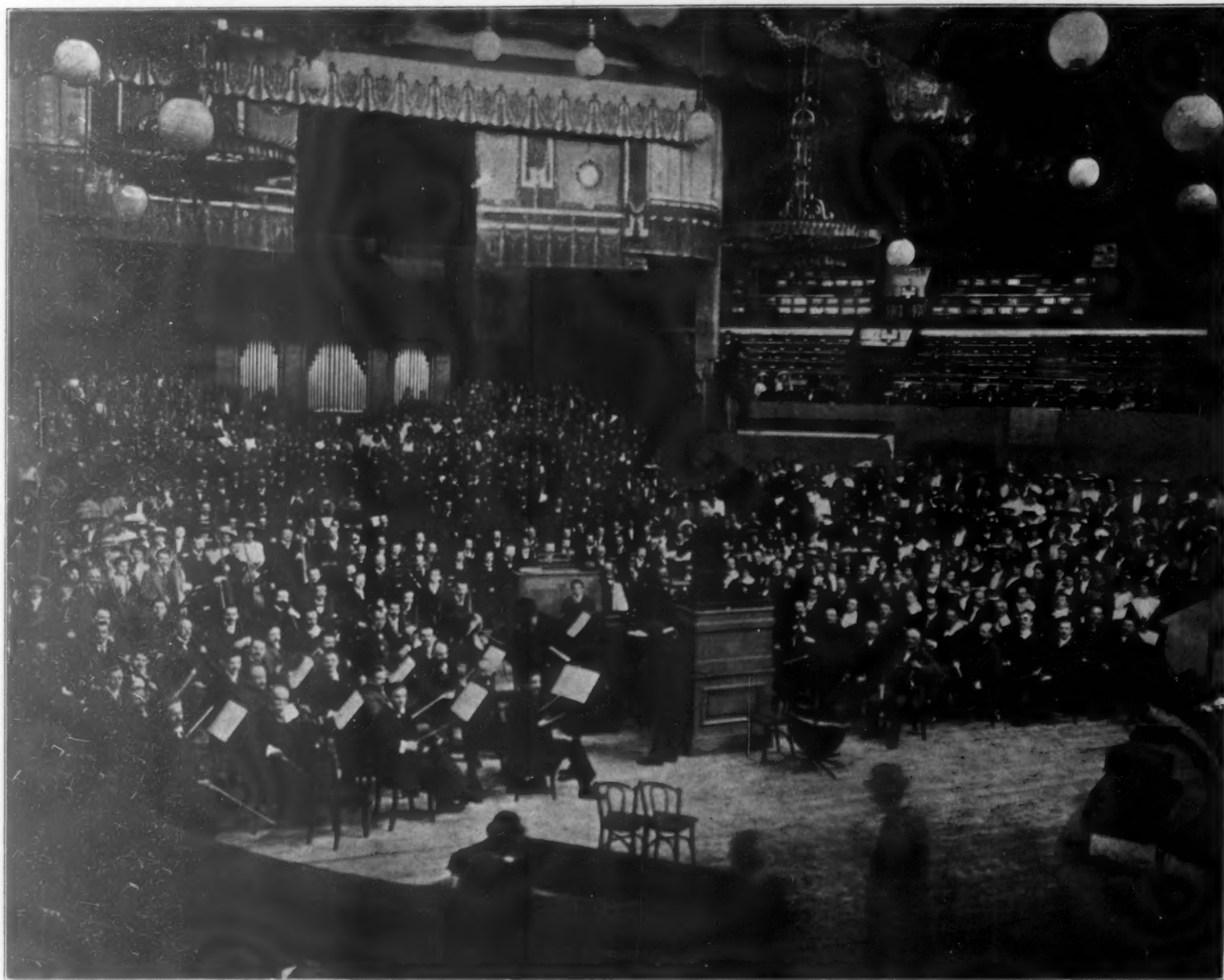
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Leopold Auer, the famous violinist and pedagogue of St. Petersburg, was a recent caller at the Berlin home of THE MUSICAL COURIER. I was much interested in Auer's description of the astonishingly quick perceptions of Jascha Heifetz. Auer declares him to be the greatest genius of the violin that he ever taught, which is saying a great deal, considering the number of successful virtuosi Auer has sent out into the world. Although he is now sixty-seven years old, Leopold Auer is as full of life and vitality as any young man of thirty. Auer was the first violinist to play in public the Tschaiowsky concerto. I have heard it many times, but never so impressively as when performed by him here in 1895. Professor Auer is not only a great violinist and pedagogue, but he is a man of the world, a remarkable linguist, speaking fluently Russian, Hungarian, German, French and English. He is a capital raconteur, and it matters not to him in which language he talks. Away back in the sixties, Auer, already a famous violinist, was a great friend of the late Eduard Remenyi, of whom he tells the following interesting anecdote: It was in 1869, soon after the appearance of the Brahms Hungarian dances. Auer was playing them one evening at a soiree in Vienna, when suddenly Remenyi entered the room and stood listening with a sardonic smile on his priest-like features. "Do you know these dances?" inquired Auer of him afterward. "They are just out." "Do I know them?" said Remenyi. "I discovered both Brahms and the Hungarian dances before you ever heard of either!" Remenyi told the truth, for it was later proven that Brahms first heard the Hungarian dances as played by Remenyi before he conceived the idea of setting them for piano.

ARTHUR M. ABELL.

"Do you believe that music prevents crime?"

"To a certain extent," replied Mr. Sinnick. "When a man keeps both hands and his breath busy with a cornet, you know he can't be picking pockets, attempting homicide or slandering his neighbors."—Morning Telegraph.



MAHLER'S EIGHTH SYMPHONY IN BERLIN.

Photograph of the Philharmonic Orchestra, the choir and soloists; in all, 1,057 performers and singers. Mengelberg conducting. The organ built into Circus Busch for the occasion is seen in the background.

#### Carl Flesch's International Successes.

A few days after his appearance in Lausanne, Switzerland, where Carl Flesch scored a success that recalled the palmy days of Joachim, according to the critic of the Tribune, the distinguished violinist appeared in London, where the sincerity of his art made a strong appeal. Appended are criticisms from both towns:

The violinist, Carl Flesch, scored a success here last night that reminded us of the most triumphant soirées of Joachim, not only because of the delicious enthusiasm displayed by the audience, but because of the sovereignty with which this eminent artist interpreted the works of Brahms, Schubert and Bach. Equipped with a flawless technique, Flesch possesses a richness, fullness and purity

of sound that is simply remarkable. This was chiefly noticeable in the thirds, quintas and sixths of the cadence in the opening part of Brahms' concerto. To the adagio of this work he gave a deliciously poetical reading, a quality that was encountered even more accentuated still in Schumann's "Gartenlied." Add to this the art of phrasing carried to its extreme limits, the vigor and the beauty of expression displayed in the fragment of the Bach sonata given as an encore, and one will understand the impression produced by this excellent violinist on his thronged audience.—La Tribune de Lausanne, January 20, 1912.

At his recital at Bechstein Hall on February 20th Carl Flesch proved himself not only a first class violinist, but also an accomplished musician. His sincere attitude towards the classics was revealed in his rendering of a "Sonata di Camera," by Pietro Nardini, which he handled with all the refinement, vivacity and sentimental sweetness which works by this composer need for their adequate rendition; and in this treatment of Bach's celebrated chaconne, by

which he found a place among those few players who possess that fluent technique and command of tone color and expression which alone can sustain the interest throughout this exacting movement. Saint-Saëns' "Havanaise" and a "Slavischer Tanz" by Dvorák, and "Ungarischer Tanz," Brahms-Joachim, were also given a place in the program and played with fine brilliancy, while the audience seemed to find a special pleasure in listening to an exhibition of modern technique which an "Oktaven Etude" (Paganini-Flesch) afforded. The recitalist had the valuable assistance of Richard Epstein at the piano.—H. H. N., London Musical News, March 2, 1912.

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# GREATER NEW YORK

New York, June 17, 1912.

At the American Institute of Applied Music (Kate S. Chittenden, dean), Julia Belle James, pianist, and David Talmage, Jr., violinist, gave a recital June 13, playing this program:

Toccata .....	Bach
Sonata, op. 27, No. 1 .....	Beethoven
Andante .....	
Romance .....	D'Ambrosio
Romanza .....	Schumann
Venetienne .....	Godard
Polonaise .....	Rubinstein
Minuet .....	Handel
Poem .....	Fibich
Causerie .....	Macmillen
Romanza .....	Brockway
Folk Song .....	Grieg
Impromptu .....	Faure

Mrs. David Talmage, Jr., played the accompaniments to her husband's pieces. Good music is always heard at the American Institute, and the authorities see to it that this music is always performed in a worthy way.

At the Elizabeth Kelso Patterson residence-studio (and home for young women studying music and art) there has been given a series of entertainments of an educational nature during the past season. These were much enjoyed by the resident pupils, as well as by invited guests. Their quality was always of the highest, and some impression of the variety covered may be gained by perusing the following schedule:

1. Talk on the playing of accompaniments, by Mrs. Stewart Elizabeth K. Patterson singing French and Italian songs of the sixteenth century.
2. Pupils' recital, by Geraldine Holland, soprano, pupil of Miss Patterson; Lucy Greenberg, pianist, pupil of Amy Fay, and Inez Crumbrage, violinist, pupil of Ovide Musin.
3. Reception to Ella Wheeler Wilcox. Musical program by pupils of Miss Patterson and others resident at the Patterson home.
4. Lecture on the French language, by Fannie Edgar Thomas.
5. Ten Lenten lectures on art, music and literature, by Lucy Randolph Cautley.
6. Song recital by Geraldine Holland.
7. Lecture on the Fletcher Music Method, by Mrs. Fletcher Copp.

A musical evening, June 7, at Emma A. Dambmann's studio, Hotel Calumet, 340 West Fifty-seventh street, brought forward the following pupils: Beatrice Jones, Claire Runkel, Beatrice Hollander, Edna Lowenstein, and Gertrude Gugler. The five young ladies have fine voices, far above the ordinary, and their singing gave pleasure to the listeners. Miss Runkel's voice is beautiful in quality, and she is a natural actress and linguist. Miss Hollander has made excellent progress during the season, developing her very expressive mezzo soprano voice. Miss Lowenstein is one of the most promising of the Dambmann pupils; her voice is clear and bell-like. Gertrude Gugler has a rich and sympathetic voice, and sings like an artist.

Linnie Lucille Love, dramatic soprano, one of the young artist-pupils of Madame Ziegler, sang at a lecture and musicale, under the auspices of the Suffrage Literary Society, Carnegie Lyceum, June 14. Her numbers, sung from memory, with real expression and clear enunciation, were: "Slave Song," Del Riego; "The Danza," Chadwick; and the air from "Roberto." Charles S. Floyd, tenor, and Daisy Frances Foster (excellent accompanist) were also on the program.

John Dennis Mehan, the well known voice builder, and Mrs. Mehan, the latter's specialty coaching and style, have

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**JULIA CULP**

taken the Devlin Cottage, a fourteen room house, opposite the Parker Hotel, one square from the ocean, close by a grove of pines, at Sea Girt, N. J. For the accommodation of students who wish to combine summer vocal study with a vacation at the seashore, they have arranged two large, light, well ventilated rooms on the ground floor. This is an exceptional opportunity, being the first summer Mr. and Mrs. Mehan will spend in the near vicinity of New York. To live under the same roof with the Mehans is in itself a delightful opportunity, and study under such circumstances must be ideal. Sea Girt is a quiet, delightfully situated resort by the sea, and if weather prognostications mean anything, the summer before us is sure to be so scorching that life where ocean breezes blow will be desirable. The close human sympathy of the Mehans and the pleasure to be derived from their companionship is known to but a small per cent. of the musical world. Here is opportunity to profit by it, which comes seldom!

Ginevra Migliaccio, the young Italian-American pianist, in whom Caruso and Destinn take such interest that they attended her recital, given last April, has a studio at 139 West 116th street, ground floor. She plans to give another recital next February. Miss Migliaccio's personality is most winsome, and her playing full of animation and expression.

Elizabeth Pierce Lyman has friends in New York who are interested in her young and talented soprano pupil, Odie Reaves, of Little Rock. She was soloist at the Chamade Choral Club concert, May 2, and at a recital, May 14. On both occasions she received rousing encores. Last autumn such authorities as Burritt and Saenger pronounced her voice and method unusual. She will be heard in New York later on.

Marguerite Barnes Lovewell, lyric soprano, who studies with Marie Seymour Bissell, has been engaged to sing as substitute at Central Baptist Church, Manhattan, Harriet Barkley Riesberg having gone on a three months' vacation. She sang similarly at the First Baptist Church recently, appeared as soloist at a Manuscript Society concert, and

has had many private engagements. A neat circular gives a picture of her in Norwegian costume, with flattering press notices from Topeka, Kan., Middletown, Conn., Hartford, Meriden, etc.

Orrin W. Bastedo, the baritone, is to be married to Julia Marguerite Penfield, of 336 Riverside Drive, tonight, June 19, at St. Paul's M. E. Church. Mr. Bastedo's singing has given pleasure to many. He studied with Marie Cross Newhaus.

Amy Titus Worthington, of Buffalo, has visited the metropolis in the interest of "Three Scotch Songs" just composed by her. Ellen Beach Yaw, Mary Lansing and others find them very singable, and will include them in their programs.

Max Jacobs, the violinist, who will have a summer school for the violin at West End, N. J., until September 15, was in great form at a concert by the Society of the New Assembly, at the Bell-Ranske studios, 33 West Forty-fourth street, June 13. He played pieces by Cottenet, Sarasate, Wieniawski, Kreisler, Drdla, and others, making a hit. Tullik Bell-Ranske, the charming young soprano whose accomplishments are many, sang songs by Emil Breitenfeld, and others on the program were Ethel F. Muir, Beatrice Bowman, Florence Aiken, Mrs. Jackson Gouraud, Earl W. Tuckerman, and Ira Jacobs, who played accompaniments. The Max Jacobs String Quartet appeared with fine success at the Union League Club, Brooklyn, June 1.

Having attained the age of six years, the Hungry Club, Mattie Sheridan, president, celebrated by giving a birthday party on June 15 at its three hundred and fifth dinner. It was "Founders' Night," and there were present the four persons who organized the club, which has recently admitted its 666th member. At last Saturday's dinner every one attending was given a birthday gift. The musical program was one of distinction. Julia Hume, formerly of the Manhattan Grand Opera Company, sang a group of songs in splendid voice and with admirable interpretation. Emily de Vault's soprano was heard to advantage and John Lindsay, baritone, sang excellently four widely contrasted songs. Marguerite de Forest, flutist, gave some of her own compositions, the lyrics being sung by Nicalo Patera, and Rosalino de Maria interpreted the piano score.

San Remo's symphony concerts were signally successful last season.

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The following are a few excerpts taken from the London papers:

Her program was essentially one of the big things, but Miss Schnitzer passed from Beethoven to Schubert with the unflagging energy of a Carreno or Busoni.

Her reception like her playing was immense.—London Daily Express, April 20, 1912.

One felt, too, how thoroughly the player had realized that Bach is not only amazingly ingenious, but also intensely beautiful and intensely poetic.—London Globe, April 27, 1912.

In Beethoven's variations in C minor she proved herself possessed of an unusual command of tone color, and she played Schumann's sonata in F sharp minor with poetical feeling.—London Graphic, April 22, 1912.

Her playing of Liszt's "Benediction" and of Chopin's A minor study was remarkable for its fine taste and the wide range of entirely legitimate effects which she commands.—London Morning Leader, April 23, 1912.

Miss Schnitzer proved to be a very capable player, the awkward jumps, the restless figures of arpeggios and the sudden dynamic changes, all characteristic of Schumann's developed style, did not seem to present any difficulties.—London Times, April 20, 1912.

Every aspect of her playing is distinctive. The music is interpreted through a personal medium that has the rare power of seeing eye to eye and feeling heart to heart with the composer.—London Morning Post, April 20, 1912.

Germaine Schnitzer may certainly boast a very fine technical equipment as pianist. A powerful, resonant tone where it is required and a good sense of what is called light and shade.—London Telegraph, April 20, 1912.

Germaine Schnitzer, who is already well known on the Continent, and who gave her first of three piano recitals in the Steinway Hall last night, is an admirable pianist in many ways. The polish of her technic is not less remarkable than the pellucid clarity of her exposition.—London Pall Mall Gazette, April 20, 1912.

**Bispham Commends Bruhns' Song.**

"Lady Moon," a song by George Arthur Bruhns, published by the White Smith Company, received the following words of praise from David Bispham: "Mr. Bruhns' song, 'Lady Moon,' is one of the most charming little pieces I have ever brought before the public. I have sung it abroad and in America in my recitals and at concerts, and its lovely waltz rhythm and the dainty words invariably captivate the audience. Madame Nordica is also to use 'Lady Moon' at her concerts."

"Is Mozart still composing?"  
"Yes—very still."

**A Song.**

This is a poem written by the young American poetess, Rosamond Botsford, and dedicated to Madame Charles Cahier:

She caught a wisp of south wind as it stole  
Through the slim reeds along the clear stream's banks,  
A measure of deep water on smooth stones,  
Flowing like oil. . . . The sound of crystal drops



MADAME CHARLES CAHIER BATHING AT HER SUMMER HOME IN HANKOE, NORWAY.

From stalactites within a depthless cave,  
Into the sable of a groundless pool. . . .

The last faint toll of Angelus at dusk; . . .  
The lilting lay of a red-breasted bird,  
A minor litany of white-cowled monks,  
A joyous song flung skyward by the lark;  
And all these sounds she molded lovingly  
Into one fair, rare, perfect harmony.  
Artless, and yet the essence of fine art, . . .  
Music, and yet, intangible as mist; . . .  
And when 'twas done, . . . Wonder!  
It was a song!

**Musical Commencement in Cleveland.**

The West Side Musical College, Cleveland, Ohio, of which Stephen Commery is the director, held its eleventh annual commencement exercises Tuesday evening, June 18, in the auditorium of the Cleveland Chamber of Industry. Diplomas were presented to Florence L. Oden-Flave and Ethel U. Robinson, of the piano department, and William C. McDonagh and Otto Jilovec, of the violin department. Teachers' certificates were given to Laura G. Upham-Brown, Katherine R. Burkett, Florence P. Dubs, Gertrude Geissler, Marguerite L. Hahn, Florence E. Herb, Margaret E. Trautman and Dorothy L. Wenger, all of the piano department. All of these graduates are residents of Cleveland.

The program for the commencement night follows: Piano, rondo capriccioso, op. 14, Mendelssohn, Marguerite L. Hahn; piano, "La Gazelle," op. 2, Kullak, Laura G. Upham-Brown; violin, fantasie brillante, "Otello," Rossini-Ernest, William C. McDonagh; piano, etude de concert, "La Cascade," Bendel, Florence E. Herb; piano, "Sonate Pathetique," Beethoven, Dorothy L. Wenger; piano, "Concertstück," Weber, Ethel U. Robinson (orchestral part, second piano, Miss Allmayer); piano (a), polonaise "Militaire," (Chopin); (b), "Kamennoi Ostrow," Rubinstein, Gertrude Geissler; piano, ballade, A flat, op. 20, Reinecke, Katherine R. Burkett; violin, fantasy "Faust," Gounod-Wieniawski, Otto Jilovec; piano (a), polonaise, C sharp minor, Chopin; (b) "Butterfly," Grieg, Florence P. Dubs; piano (a), "Witches Dance," MacDowell; (b), nocturne in F, Schumann, Margaret E. Trautman; and piano concerto, first movement, Grieg, Florence L. Oden-Flave (orchestral part, second piano, Miss Allmayer). Awarding medals and presentation of diplomas and certificates.

**Cumberland Festival Orchestra.**

The eighth concert by the Cumberland (Md.) Festival Orchestra, Gerard Everstine, conductor, was given Monday evening, June 10, with the following soloists: Marie Ehm, violin; Gertrude Morgan, soprano; R. Mason Hill, bass; W. L. Morgan, bass. Judging from the spontaneous applause of a large and appreciative audience each number on the program was greatly appreciated. The singing of Gertrude Morgan and the playing of Marie Ehm were especially attractive.

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## LOUIS PERSINGER'S THIRD LONDON RECITAL.

Louis Persinger, the latest young violinist to conquer the musical world, gave his third London recital on May 31. As in the criticisms of his first and second recitals in the same city, the critics found the artist a performer of marked distinction and ability. Some opinions about the third recital are appended:

Max Bruch's familiar G minor concerto was the most considerable item in the program of the third and last recital of the clever



LOUIS PERSINGER.

young American violinist, Louis Persinger, at this hall yesterday afternoon, and his playing of it prompted regret that he has not found it possible to be heard here in conjunction with an orchestra in the course of his visit. In the beauty of his tone, the ease and finish of his execution and the distinction of his style, Mr. Persinger can lay claim indeed to a very high place in the ranks of contemporary players. His playing is in every way that of a highly cultivated artist who interprets music of all schools with equal facility and success, for in addition to the work named his program included examples also of Handel and Bach at one end of the scale and of such modern composers as Paul Juon and Tivadar Nachez at the other, and in each and all Mr. Persinger delighted his hearers.—London Westminster Gazette, June 1, 1912.

Louis Persinger's third violin recital, given on Friday afternoon at the Bechstein Hall and fully confirmed the very favorable impression which he had made at his two previous concerts. His program included two groups of small pieces, Max Bruch's G minor concerto, and some Bach and Handel. His playing—both of the modern and of the old music—was marked by the high order of musical intelligence controlling a fully developed technique, but it was more especially in the prelude and fugue from Bach's sonata in G minor for violin alone that his style was seen at its very best, perhaps because it made most demands upon the player from every side. It was not merely that the music was played with a rich and varied tone which was without the harsh edge that seems almost inevitable in unaccompanied Bach; nor was it primarily his vigorous and flexible bowing which struck the attention. Tone, bowing and phrasing were all used for purposes of interpretation, and consequently led the listener from the details which they helped to illustrate to the general impression of the whole, which was one of reserved strength combined with freedom and lightened by instinctive vitality. Handel's sonata in E major, which preceded the Bach, was also given with extraordinary warmth and at the same time without any attempt to force the expression at the expense of the notes.—London Times, June 1, 1912.

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At his third recital in the same hall on Friday afternoon, Louis Persinger still further confirmed the very favorable impression he had previously made, his playing of Handel's violin sonata in E and a Bach prelude and fugue giving proof not only of his rich and varied tone and vigorous easy execution, but of his sincere and intelligent concern for the thought he is interpreting.—London Sunday Times, June 2, 1912.

Louis Persinger gave his third and last violin recital at the Bechstein Hall yesterday afternoon. As at the first, one was favorably impressed by the ease of his execution, the charm of his tone and the no small measure of individuality in the general style of playing. One was glad to hear Mr. Persinger deal so sympathetically

with both Bach and Handel. The double stopping in the unaccompanied prelude and fugue in G minor of the one was excellent, and the artistic feeling conveyed in the E major sonata of the other was equally satisfactory.—London Pall Mall Gazette, June 1, 1912.

### McCormack's New York City Dates.

Seven New York appearances in one season scheduled thus far ahead is the record for John McCormack, the popular Irish tenor. These are: with the New York Philharmonic Orchestra, November 17; at the Mozart Club concert, Hotel Astor, December 18; Young People's concert, Carnegie Hall, December 21; his own recital at Carnegie Hall, January 5; Metropolitan Opera House, February 7; New York Symphony Orchestra, at Aeolian Hall, March 7-8.

### Eleanor Spencer's Successes.

Eleanor Spencer has been continuing to win new laurels on her various tours during the season in Germany and Holland, and in London she was also received with much enthusiasm. The young American pianist, though remarkably versatile, seems to feel particularly in sympathy with Beethoven, and she has evoked at various appearances in different cities highly eulogistic appreciations of her ability as an interpreter of Beethoven. Following are press notices which testify to the deep impression she made in Aix-la-Chapelle at the Beethoven festival, when she appeared as soloist with the Instrumenten-Verein Orchestra:

The soloist was Eleanor Spencer, who is already the pride of her country people on the other side of the water, and who during the short time she has been on the continental concert stage has become one of the stars of the artistic firmament. What one most admires in the work of this young American is the rare warmth of feeling, a deep understanding of the Beethoven music and—from a technical standpoint, a warm velvety touch. This last attribute produces a peculiar golden quality of tone and lends strength to her musical eloquence so that it convinces and inspires. Heard in such an effective setting, Beethoven's concerto No. 3, took on rare beauty; particularly was this felt in the largo, which was like a devout and fervent prayer and achieved, therefore, a profound and unwanted effect. After this performance we awaited eagerly for the "Sonate Appassionata," for here the soloist is thrown entirely upon her own resources and is better able to show her real sig-

nificance as a Beethoven interpreter; in this case we can only say that Frl. Spencer is a Beethoven interpreter par excellence; she has penetrated deeply into the spirit of the mightiest of our musical heroes, and understands so intimately the language of the master that she will always be able to give an individual stamp and coloring to her interpretations.—Aachener Familienblatt, December 19, 1911.

The major part of the program fell to the share of the pianist, Eleanor Spencer. She played the Beethoven C minor concerto with spontaneous vigor and with modest refreshing unaffectedness. The pianist rose to the high water mark of art in the "Sonate Appassionata"; in the reading of this work her wings seemed to grow and spread perceptibly, and it seemed as if a carefully banked fire had suddenly broken its bounds. Like the Walküren on their storm steeds, the metallic harmonies of the last movement rushed



ELEANOR SPENCER.

through the hall. The numerous enthusiastic recalls proved beyond question that the sympathetic artist has created a deep and permanent impression.—Aachener Generalanzeiger, December 18, 1911.

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**Flora Field Wins High Praise.**

Flora Field, the young violinist of New York, has been making an enviable reputation for herself in Germany during the past season. A pupil of Leopold Auer and Sam Franko, she combines the qualities essential for success on the concert platform, and has been enthusiastically received in Berlin, Leipzig, Dresden, Hamburg, Stuttgart and Bres-



FLORA FIELD.

lau. Following are opinions of the critics of the two last named cities on the playing of the gifted American:

Flora Field owns gifts of the very highest degree. We state this gladly and trust, at the same time, that this new star will not vanish again, but shed an ever purer light.—*Württembergischer Zeitung*, Stuttgart.

Temperament, virility and flawless technic are united in her playing, which points to a very good school.—*Schwäbischer Merkur*, Stuttgart.

Her playing testifies to rich musical talents both in conception and interpretation.—*Der Beobachter*, Stuttgart.

The violin recital given by Flora Field introduced us to a new star in the violinistic firmament. The artist is young, very pretty,

owns individuality, is extremely musical and of deeper penetration than is ordinarily given to women.—*Esslinger Tageblatt*, Stuttgart.

It was a young and winning personality that fearlessly faced the audience and gained an enthusiastic ovation with three important cyclic works—Brahms's D minor concerto, Sinding's suite in A minor and Handel's sonata in E major, as well as with a series of simple compositions.—*Neues Tageblatt und Generalanzeiger*, Stuttgart.

Miss Field's playing is stamped by a pure, healthy tone, clever phrasing and real musical nuancing. In her interpretation of Mendelssohn's violin concerto the artist revealed herself possessed of highly developed technical abilities, refined insight and much depth of emotion.—*Schlesische Zeitung*, Breslau.

Flora Field met with a very hearty reception. Her playing is far above the ordinary. Her broad singing tone, to which special attention has been seemingly paid in her training, excites general attention. Besides this, her interpretation is distinguished by that refined spirituality that alone enables purity of reproduction to be attained.—*Breslauer Morgenzeitung*, Breslau.

The young lady charmed from the very first by the breadth and richness of her tone and by the repose and assurance of her interpretations.—*Schlesische Volkszeitung*, Breslau.

Her playing is in proportion to her youth, it sparkles and foams like new wine and contains a beautiful promise for the future. The technic of her left hand and her bowing are faultless, her doubles pure and her flageolets unerring. She can also extract a sweet cantilene from her violin.—*General-Anzeiger*, Breslau.

**Another Success for Christine Miller.**

Great interest was manifested in the first Western performance of Bantock's "Omar Khayyam," given so successfully at the North Shore festival recently, and Christine Miller, who sang the part of the Beloved, achieved a personal triumph. The following are brief excerpts from press notices concerning her performance:

Miss Miller, although burdened with an ungrateful part, again impressed with the beauty of her voice and the thoroughness of her musicianship.—*Chicago Tribune*, June 2.

The soloists—capable, all three—were saddled with difficult and not at all showy parts. Christine Miller, with her smooth, flexible contralto voice, sang the music of the "Beloved" beautifully.—*Chicago Inter Ocean*, June 3.

The three solo parts are difficult and often ungrateful. Christine Miller was highly satisfactory as the "Beloved."—*Chicago Record Herald*, June 3.

**Buonamici, Sr., Delighted with Mrs. Beach.**

In view of the heartfelt welcome accorded Mrs. H. H. A. Beach, America's well known composer, throughout her travels in Italy, it is not surprising that Signor Buonamici, father of Carlo Buonamici, Boston's brilliant pianist, should capitulate to the rare artistry of Mrs. Beach's attainments both as pianist and composer. In fact, so great has been the personal and artistic success gained by Mrs. Beach in Europe and so flattering the many offers from different Continental managers, that she has decided to remain abroad next year in order to concertize in the different capitals prior to making a tour of this country in 1913-14.

**Fabbrini En Route to Italy.**

Signor Fabbrini, the noted pianist from Minneapolis, sailed last Saturday, June 15, on the Princess Irene for Italy, his native country, where he will spend his summer vacation in preparation for next season's engagements. The important engagements of last season, which were so successfully filled, augur a busy season.

Mr. and Mrs. A. C. Kleine, directors of the Dubuque Academy of Music, have joined Signor Fabbrini on the



*Giuseppe Fabbrini*

G. FABBRINI.

voyage to Naples, whence they will sojourn through Italy, Switzerland, France and Germany.

**Minnesota State Music Teachers' Association.**

The meeting of the Minnesota State Music Teachers' Association, which took place at the Ryan Hotel, St. Paul, on June 4, 5 and 6, was attended by some 200 members. The second day's session, considered the most important meeting of the three, was characterized by spirited and vigorous interest toward the subject "Examination for Teachers." The scheme advanced for the selecting of examiners from the State and the association was favorably received, though there were some in favor of seeking aid from authorities of international reputation. An important point brought forward was that requiring teachers to pass graded examinations as a preventive against fraud and incompetence, for it is well known that in Minnesota, as elsewhere, anybody may teach without respect to fitness; therefore, the proposed measure is timely, as it will protect the members of the profession. It was suggested that such examinations might be conducted by authorities outside the State, assisted by selected members of the association.

Some excellent papers on the classic and modern schools of piano music were introduced at the morning session of the Piano Round Table. The classic school was presented by Giuseppe Fabbrini, of Minneapolis, and James A. Bliss stood for the modern school. Each presented his cause with force and well sustained argument. Mr. Fabbrini upheld the basic forms and principles of the foundation of all schools from Scarlatti to Beethoven. He also had something to say about Handel, Bach, Mozart and Haydn. Mr. Bliss referred to Debussy, Strauss and Revel as apostles of a broader and loftier vision than their predecessors. He paid a beautiful tribute to MacDowell, and also spoke of other native American composers, and said that the brilliant collection was growing larger in number every year.

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## NATIONAL FEDERATION OF MUSICAL CLUBS.

The most important item of interest that comes as a result of the board meeting at Memphis early in May is the announcement of the next biennial convention, to take place in April, 1913, in Chicago, on the invitation extended by the Amateur Musical Club and the Lakeview Musical Society of that city. As there was not a quorum for the board meeting in Memphis, the reports were read and informally discussed and the necessary business embodied in several motions.

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The Amateur Musical Club, of Chicago, sends a report of the election of officers for the coming season: President, Mrs. James S. Moore, Riverside, Ill.; first vice president, Mrs. Rosseter G. Cole; treasurer, Mrs. Charles D. Everett, Highland Park, Ill.; Federation secretary, Mrs. Alexander Rietz, Chicago, Ill.

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The Mendelssohn Club, of Wahoo, Neb., sends a year book showing the course of study used this season, which has been devoted to American music.

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With very commendable energy, the Ladies' Friday Musical, of Jacksonville, Fla., already has issued a year book for the season of 1912 and 1913, which shows that the course of study will be American composers. The last meeting of this club for this season was held on May 10, with the following very interesting program: Overture, "Der Freischütz" (Weber) (two pianos, eight hands), Mrs. Charles Abbott, Mrs. Screven Bond, Bertha Foster, Mrs. Thomas Orchard; Walther's "Prize Song" from "Die Meistersinger" (Wagner), Judson Peele; violin solos, "Adoration" (Borowski), "Serenade" (d'Ambrósio), accompanist, Margaret Williams; "O! Du, mein holder Abendstern" from "Tannhäuser" (Wagner), Joseph Schreiber; "Mimi's Song" from "La Bohème" (Puccini), Adele Smith; march from "Tannhäuser" (Wagner-Liszt), Mrs. Charles D. Abbott; duet, "Ecce Panis" (Donizetti), Mrs. James Mead and J. Schreiber; "Indian Summer," a cantata by Eduardo Marzo (poem by Margaret L. Lacy), Narrator, soprano, May Wickenberg; Frigida, soprano, Mrs. Ion Beverly Nalle, Adele Smith; Aestula, mezzo soprano, Mrs. Edward O'Donald; Aestas, alto, Mrs. James Mead; chorus, reapers, birds and nut gatherers, ladies of the musicale.

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The Harmonia Circle, of Lebanon, Pa., sends the following program, which was given by Mary Horat Mohn, a member of the Circle. Mrs. Mohn was a pupil of Constantin von Sternberg, of Philadelphia: "Gavotte," Rameau; "Air et Musette," Rameau; sonata, op. 90, Beethoven; novelette in B minor, Schumann; waltz in C sharp minor, Chopin; nocturne in G minor, Chopin; No. 2 of "Three Sketches," Arensky, and concert etude, op. 103, Sternberg.

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The closing monthly concert of the Beethoven Club, of Memphis, Tenn., took place on May 25. These concerts have been a most enjoyable feature of the season, and the appreciative audiences have proved the wisdom of opening them to the public. The program follows: Concerto, D minor (Rubinstein), Enoch Walton and Paul J. Stalls; songs, "Summer Skies" (Speaks), "June Morning" (Wilheby); violin and piano, "Romance" (Svensden), "Meditation," from "Thais" (Massenet), Walter W. Boutelle and Joseph Henkle; songs, "My Heart at Thy Sweet Voice" (Saint-Saëns), "Wood Pigeon" (Liza Lehmann), Miss Bass; cavatina (Raff), march (Raff), Paul J. Stalls; "Capriccio Brillant" (Mendelssohn), Mrs. W. W. Deupree, Enoch Walton (second piano); trio, "Fountain of Love" (Campana), Mrs. Charles R. Miller, Miss Jordan, William Meyer; song, selected, Miss Scherer; violin and piano, introduction to "Rondo Capriccio" (Saint-Saëns), Walter W. Boutelle and Joseph Henkle. The accompanists were Mrs. G. B. McCoy and Miss Chamberlin. The Junior Department has had the most successful year in its history. The membership has reached over 100, and the closing concert on May 18 was a brilliant success. In addition to a cleverly executed general program, they presented Haydn's "Toy" symphony with an orchestra of ninety-four pieces. So creditable was the performance that the club was asked to repeat the symphony at the children's festival on May 25 by the Memphis Symphony Orchestra. Much of the success of the performance was due to the talented little director, Elois Mayer. This child of seven has a quality of leadership developed to a remarkable degree, and held her toy orchestra in perfect time throughout the symphony. The players in the symphony were: Piano, Rosamonde Werner; violins, Jennie Evans, Sterling Tracy and John Beruggs; rattles, Anna Belle Cupp, Josephine Watson, Grace Gilfillan, Margaret Marley, Bright Cawthorn, Ruth Nelms, Mary Johnson, Laura Wilkinson, Elizabeth Mallory, Ida Mary Pickett, Sallie Pruitt, Minette Fast, Charles Fast, Elizabeth Burkle, Frances Burkle, Lois McNelly, Martha Williford, A. E. Wells, Mildred Turner, Nina Mai Miles, Frances Fields, Katherine Partridge, Margaret Bondurant, Evelyn

Jones, Ethel Keshmer, Irene Kohlbray, Juanita Young, Elizabeth Halperin, Virginia Bozeman, Doll Goldberg, Lyndall Black, Lily Leone McCallum, Ethel Moore; cuckoos, Thelma Hamlett, Mertis Norris, Elise Young, Dorothy Vigus, Della Whitten, Kathrine Young, Maxie Pumphrey, Louise Baker, Alice Loraine Petty, Virginia Wills, Julia Bryan, Louise Kohlbray, Rebecca Spicer, Maud Alice Conner, Laura Tichenor, Juanita Conrad; trumpets, Lucille Burkle, Helen Archer, Elizabeth Leigh, Helen Bailey, Alma Norris; nightingales, Mary Hills Faxon, Eleanor Clarke, John Leigh, Lucille Thomas, Ruth Farr, Elise Terrell, Lucille Hanley, Barbara Delote, Ashley Martin, Raymond Watten, Estelle Howard, Elizabeth Hill, Nell Tichenor, Isabella Blackburn, Sarah Baker, Kate McDonald, Dorothy Cawthorn; cymbals, Lucille Terrell, Mirian Buford, Sam Berry, Marcelle Tally; triangles, Nell Lewis, Vera Hall, Susie Neely; bell trees, Elizabeth Weaver, Ardath Black, Ernestine Neuhardt, Dale Anderson, Dorothy Friedel, Louise Ganong, Zella Hall, Madge Palmer, Marjorie Palmer; sleigh bells, Eugene Michel Holder, Allan Cupp, Charles Henry Dimmock; quails, Merle Moore, May Maer, Olive Edmunds; drum, Fred McDonald. President's Day in the Beethoven Club was presented on May 29 with the usual program, followed by an informal reception. The officers installed for the coming year are: Mrs. Eugene B. Douglas, president; Mrs. E. T. Tobey, first vice president; Mrs. A. D. DuBose, second vice president; Mrs. W. P. Chapman, third vice president; Mrs. William H. Barnes, corresponding secretary; Mrs. W. E. Taylor, recording secretary; Annie Dickson, treasurer; Mrs. W. J. Gilfillan, Federation secretary.

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A report from the Philadelphia Musical Club tells that the club has brought to a close its very successful first season, starting shortly after the convention of the National Federation of Musical Clubs, held in Philadelphia last spring. The new club numbers over 100 members, mostly amateurs. So deeply interested were the professional musicians in its success that at no time was the committee on entertainment in want of first class talent for its programs, which were throughout the season exceptionally interesting and enjoyable. Among the most pleasing programs was the reading of "Enoch Arden" by Charles Ziegler in conjunction with the Strauss music played by Stanley Muschamp, who very kindly substituted for Henry Gordon Thunder. Another interesting program was furnished by the Philomel Trio, composed of Mary Woodfield Fox, pianist; Grace Grass, violinist, and Edward Shippen van Leer, tenor. An afternoon of children's songs, with an address by Mrs. F. E. Clark, of the National Federation on Public School Music, was very instructive and enjoyable, as was the illustrated lecture on "Songs of the People," by Harvey Maitland Watts, manager of the Philadelphia Orchestra. Jerry Shaw, of New York, and Daniel C. Donovan, of Philadelphia, each contributed delightful song recitals. Mrs. Owen B. Jenkins gave an illustrated talk on "Works of Women Composers." Mrs. Rowe, pianist; Helen H. Ackroyd, contralto; Emil Schmidt, violinist, and Arthur E. J. Jackson, bass, presented one of the most appreciative and artistic programs. The club has met each Tuesday from November to April, with the unique record of not having any one fail to appear as promised. Plans for next season are well under way, and much of interest and novelty is promised by the music committee. A choral has been formed, under the able leadership of Grace Welsh Piper, and a parliamentary practice class under the direction of Mrs. Alexander Geary, of the Delaware County (Pa.) bar. Frances McCollins, one of the club's youngest members, has set to music a verse of M. G. Barnard, to be used as a club motto. Harriet Kennedy-Adams, the treasurer of the National Federation, has designed and presented to the club a beautiful symbolic device.

E. W. RULON, Press Secretary.

## Schumann-Heink in Houghton, Mich.

HOUGHTON, Mich., June 12, 1912.

Madame Schumann-Heink appeared here June 3, singing in the big Auditorium before one of the largest and most enthusiastic audiences ever assembled in Houghton for any purpose. It seemed since the prima donna's last recital, two years ago, that her voice has grown richer and more mellow. The famous contralto came to Houghton under the local management of Albert K. Cox, who has, during the past two years, brought here such celebrated artists as Melba, Maud Powell, Evan Williams, Pasquali, Ludwig Hess, the Alice Nielsen Opera, Riccardo Martin, and the St. Paul Symphony Orchestra. This is a remarkable array of artists when taking into consideration that Houghton has a population of only 6,000. Of course, the copper country music lovers turn out en masse when singers and musicians of the first rank are brought hither.

Katherine Hoffman played masterful accompaniments for Madame Schumann-Heink, who gave us a program of varied beauty, consisting of German lieder, operatic arias, and songs in English.

J. A. M.

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# BROOKLYN

BROOKLYN, June 17, 1912.

The Brooklyn Saengerbund has chartered the North German Lloyd steamship, Prinz Albert, for the visit to Germany which the club will make next month. The members of the singing society, with the ladies of their families, will sail from Hoboken on the great national holiday—the Fourth of July. Gustav Albeke, the musical director, who is also the musical leader of the Kreutzer Quartet Club, of New York, will hardly have time to reach the steamer from Philadelphia, where the saengerfest is to be held. The prize singing at the festival is to take place July 3, and as the results will not be known until the next day, Mr. Albeke will be informed by wireless concerning the voting of the judges.

Saturday evenings, June 8 and 15, recitals were given at the Fiqué Musical Institute, at 128 De Kalb avenue. The piano students who played on the night of the first date were Phebe S. Haskell, Eva Olson, Edythe Norris, Antonio Miranda, Ruth Butterfass, Minnie Singer and Lois Pinney Clark. The vocalists were Edna Meinken, Alice Mulstein and Millicent Viola Jeffrey. Mr. Miranda, besides playing two Chopin studies, performed a composition by himself, a fantasia for two pianos, which he and his gifted master, Carl Fiqué, played. The singers of the night were heard in arias and songs by Gounod, Meyer-Helmund, Wekerlin, Goring-Thomas, Massenet, Buck, Schubert, Harriet Ware, and Dell'Acqua. The piano numbers were from the works of Beethoven, Schumann, Chopin, Fiqué, Weber, Moszkowski and Liszt. The second night Elsa Golding opened the program with Beethoven's "Moonlight" sonata and Hazel Carpenter closed the program with Liszt's "Hungarian" fantasia, the orchestral accompaniment being played by Mr. Fiqué. Other pianists of the evening were Edna Harris, Elinor Lange, Ida Boehmcke, Samuel Wilenski, Una Braham and Flora Bershad. The vocalists were Elizabeth Reid, Mary C. Pendlebury, Mabel Covert, and Christine Muller. The vocal numbers included songs and arias by Donizetti, Cantor, Cowen, Mozart, Park, Ardit, Rossini, Lois Pinney Clark, Woodman, Ambrose Thomas, Grieg and Tosti. Mr. Wilenski, one of the piano students, played the Mendelssohn "Capriccio Brillant," with Mr. Fiqué rendering the orchestral part on a second piano. Miss Harris played the Chopin polonaise in A and Lange's arrangement of the "Evening Star" romance from "Tannhäuser" (Wagner). Miss Lange played numbers by Fiqué and Bohm. Miss Braham performed a fantasia on airs from "Fra Diavolo." Miss Bershad played Fiqué's transcription of the "Rheingold Idyl" (Wagner) and a bourrée by Silas. Large audiences attended both musicales and there were congratulations all around.

## MUSIC IN COLUMBUS.

COLUMBUS, Ohio, June 14, 1912.

Elizabeth Breese, who is well known in Columbus through her sister, Mrs. Edward E. Jenkins, whom she frequently visits, was graduated from the Winona Lake Conservatory, May 28. Miss Breese appeared in a song and piano recital as soprano soloist, as piano soloist in a second recital, and sang the role of Josephine in "H. M. S. Pinafore," produced Wednesday evening, June 5, by the Winona Choral Society. The musical director was Prof. H. W. Owens, Mus. Bac.

Mr. and Mrs. L. Benton Tussing, of East Broad street, gave a musicale on Sunday afternoon, June 9, at which a number of interesting soloists were heard, among whom were Mr. and Mrs. Amor W. Sharp, Mrs. Martin A. Gemmender, Mrs. Henry Perrung, and Arthur Shannon.

The Women's Music Club, of Columbus, has joined the National Federation of Musical Clubs, in order to make a closer acquaintance with the officers and aims of other music clubs, expecting much wholesome good and impetus from similar organizations. The Columbus club has invited a representative from six clubs to be guest artists at the matinees of the season of 1912-1913, suggesting to these clubs that an exchange of representative members will undoubtedly be profitable, inspiring greater study and careful preparation in the aspirant for these honors. It seems to be a fine way for the club members to become acquainted with each other's methods, and will doubtless promote a deeper and wider interest in the work of other organizations.

One of the very unique musical affairs of the week before last was the presentation of "Lobetanz" by the students of the Columbus School for Girls, on Thursday afternoon, June 6, on the lawn of Parsons' Place. The

music was arranged by Elinor M. Schmidt; the chorus directed by Karl Hoenig; the dancing directed by Miss Symonds. Thus the students gave practical demonstration of their dramatic, singing and dancing ability, and presented one of the most attractively pretty spectacles ever seen in Columbus. Grace Latimer Jones and Alice Glad-den are principals of the Columbus School for Girls. There was a large class of graduates from the academic department.

In commemoration of the seventieth anniversary of the choir's organization, a musical service was given by the choir of St. Paul's Evangelical Lutheran Church last Sunday evening. George L. Conrad was the organist and director. The assistants were Dr. Theodore Mees, who was director from 1873 to 1888; Amelia Koerner, contralto; George Johnson, violinist; Frank Shafer, cellist, and the junior choir. The program was notably excellent.

Grace Hamilton Morrey's first class of pupils gave a splendid recital Thursday evening of last week in the Wilkin-Redman warerooms. The pupils were Helen McNabb and Helen Shireman, of Mt. Vernon, Ohio; Louise Wood, of Worthington, and Georgia Peters, of Columbus, besides the debut of Mrs. Morrey's own gifted daughter, Marian, only eleven years of age, who played brilliantly the first movement of the C minor Beethoven concerto, her mother at the second piano. All these pupils gave

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excellent proof of their instructor's conscientious, painstaking work.

Alfred Rogerson Barrington presented a vocal pupil in recital in the Hartman Hotel drawing room, Wednesday evening, June 12. The pupil was Mabel Chaney; the accompanist, Emma Ebeling. Mr. Barrington contributed several solos to the program, and sang in one duet with Miss Chaney.

The pupils' recitals come on apace. This week brings a recital by pupils of Frank R. Murphy, himself a pupil of Rudolph Ganz; a recital by pupils of Clara Michel, organist of the Independent Evangelical Church and active member of the Women's Music Club, as well as its secretary-treasurer.

The Capital College of Oratory and Music presented George J. C. Smith in a song recital at the Public Library on Wednesday evening, June 12, assisted by Earl Coler, reader, and Jessie M. Beasley, accompanist.

Maud Cockins, teacher of violin in Columbus and Lancaster, presented her pupils and her orchestra at her residence-studio on Tuesday evening, June 11. The orchestra of twelve instruments is an excellent practice in ensemble, as well as a capital method of getting acquainted with the literature for the violin. Last Friday evening Miss Cockins presented twelve students in the home of Mrs. D. P. Dickson, of Lancaster, Ohio. Miss Cockins' pupils are most carefully and intelligently instructed.

Cora E. Longenbach, teacher of piano, presented her pupils in a studio recital, Tuesday evening, May 28. The assisting vocalist was Michael Eschelman.

Last week, in Westerville, at a concert given by the Otterbein Choral Society, four Columbus musicians appeared—Edith Sage MacDonald, soprano; Alfred R. Bar-

ington, baritone; Warren G. Glass, tenor, and Ferdinand Gardner, cello. The chorus numbers seventy-five voices. The director of the school is Glen G. Graybill.

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The Ohio Music Teachers' Association will hold its annual convention in Memorial Hall, June 25, 26 and 27. Charles E. Davis, president, has enlisted many prominent musicians to take part in its sessions, among them being Theodor Bohlmann, artist-pianist, of Cincinnati Conservatory of Music, who will have charge of Round Table Talks; Edgar Stillman-Kelley, to discuss Harmony; Paola Martucci, pianist, of Cincinnati, and Edwin Arthur Kraft, organist, of Cleveland.

ELLA MAY SMITH.

## OMAHA MUSIC.

OMAHA, Neb., June 12, 1912.

Among the musical events which have figured at the season's close, the piano recital given last week by Max Landow, for the benefit of the United German singing societies, was, perhaps, the most important. A recital by Mr. Landow is always a rich treat, and the program of the one in question was particularly interesting, as it contained the Schubert "Wanderer" fantasia, Schumann's "Carneval," the Chopin barcarolle and B minor scherzo, besides several of the larger Liszt compositions. Mr. Landow's repertory embraces practically all the important literature for the piano, and his playing is always a source of the highest pleasure.

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Edward Kreiser, organist, from Kansas City, officiated last week at the formal opening of the organ of the North Side Christian Church. Mr. Kreiser had the assistance of Elizabeth Hamling, soprano, in the presentation of his program.

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Henry P. Eames, who has been connected with the Omaha School of Music during the past season, has given up his duties here to take up others in one of the Chicago Conservatories.

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A public recital given last evening served to bring out a number of Frederick C. Freemantel's advanced students in the art of singing. The program was of considerable length and compass, and was given before a large sized and demonstrative audience.

JEAN P. DUFFIELD.

## Maine Pianist to Study in Paris.

E. Winfield Richmond, pianist and teacher, with studios at 183 Pine street, Bangor, Me., will spend the summer studying in Paris with Isador Philipp, professor of piano at the Paris Conservatory of Music. Mr. Richmond gave his closing pupils' concert several weeks ago at Steinert Hall in Bangor. Among his pupils who assisted in the program were Carol Hamm, Gladys Robinson, Myles Atherton and Olive Blaisdell. Those uniting with the pianists in presenting the music were Mary C. Weston, violinist, and J. Francis MacNichol, tenor.

Mr. Richmond and Miss Weston played the Grieg sonata in F major, and at the close of the program Mr. Richmond played on a second piano the orchestral part of one movement of a Mozart concerto, Miss Hamm being the solo performer. The Richmond studios in Bangor will reopen for the eleventh season September 9, 1912.

## Frank Dixon in New York.

Frank Dixon, manager of the American Lyceum Institute in Washington, D. C., was a visitor in New York last week. While in the metropolis, Mr. Dixon interviewed a number of musicians and lecturers, some of whom he will engage for the circuits controlled by the institute.

## "O'er Bluegrass Sward."

O'er bluegrass sward we walk together  
By noonday sun and sultry haze.  
We pluck sweet twigs of hillside heather  
Where herdsmen watch and cattle graze.  
We stand awhile on knoll of turf,  
Rich carpeting of pasture floor,  
And view, as on an inland surf,  
The waves of grass on hill and moor.  
We witness the horizon's trend,  
Far out, the rim of heaven's blue;  
When lo! a glance at you, my friend,  
Discovers worlds of splendor, too.  
The power of nature is sublime  
To stamp rich flame upon your brow,  
Just 'neath the lodge where tresses twine  
And gleam in rolls of color now.  
O'er bluegrass sward we walk together  
By noonday sun and sultry haze,  
And pluck sweet twigs of hillside heather  
Where herdsmen watch and cattle graze.

EUGENE E. SIMPSON.



### Van Yorx Studios Open This Summer.

Theodore van Yorx will teach this summer at his New York studios, 434 Fifth avenue. This will be welcome news to many of his pupils who are desirous of continuing during vacation as well as to those who contemplate a course under him at that time. Mr. van Yorx's reputation is based upon results which are evidenced not only



THEODORE VAN YORX.

in his own work but in that of his pupils. Among the most prominent of those who have studied with him may be mentioned:

Mabel L. Weeks—All star cast "Pinafore."  
Mildred Elaine—Winter Garden Company.  
Rene Thornton—"Man from Cook's" Company.  
Harry Brown—"Everywoman" Company.  
Anna Wheaton—"Two Little Brides" Company.

In oratorio, concert and church work:

Sopranos—Harriet Parker, Edna Peckham, Naomi Bassett, Mrs. C. B. Brooks, Miss B. Butterfield, Miss N. Gauthiere, Leonore Keeney, Miss B. Cummings, Ruth Goodwin, Merle Whitney, Mrs. A. B. Gross, Edna Swartz, Mary Maynard, Elsie Hotchkiss, May Pinney, Judith Kirby, Josephine Perry, Miss Wachnansky, Mrs. W. V. Abell, Miss N. J. Hill, Miss J. B. Marsh, Gladys Badmington, Mrs. Greene, Mrs. Everett Weinschenck, Eva Cohen, Agnes Platt, Ella M. Brownell.

Mezzo sopranos and contraltos—May Clark, Lorain Osborne, Miss N. M. Hayes, May Lounsbury, Henrietta Turell, Miss V. T. Glasson, Loretta Sherin, Mrs. Clyde Potts, Florence Crosby Cook, Katherine Converse, Katherine Parker, Sadie Francis, Flosie Stanley.

Tenors—Roy W. Steele, John Young, William J. Curnow, A. L. Greene, H. G. Ayres, Thomas Betts, R. M. Barry, S. MacFarlane, George Brenker, Malcomb Warren, A. T. Thomas, Alfred Converse, J. F. Tucker, Raymond Hodge, Charles Hoyt, Charles Cooley, George Oscar Bowen, Mr. Haywood, Roy Platt, Allen Burleigh, J. R. Slaight, Ernest Muse, Dr. M. L. Eichhorn.

Baritones and basses—A. H. Chamberlain, William Lyndon Wright, T. F. Ford, E. E. Garrison, Arthur S. Fiedler, Fred P. Boniface, Harold Hannum, Mr. Shipman, Mr. Mitton, Mr. Jepson, Harold Meyers, L. H. Jacobi, Jr., George F. Bowen, George F. Seymour.

Mr. van Yorx is widely known both as concert and church singer, as well as teacher. For over twenty years he has been in the public eye and has had a very successful and eventful career. He has ever been prominent in the musical affairs of this country by reason of his association with eminent artists in concert and oratorio and with leading orchestral organizations, clubs and music festivals. This broad experience in every kind of musical work has been the basis of a successful career as a teacher, for the pupil seeks as a guide one who knows how to sing and how to impart the knowledge in such a manner that the work becomes a pleasure as well as labor.

Mr. van Yorx is himself always bent upon research and discovery. He is a student and a thinker. He is ever alert and observant, so that everything that can be utilized to advantage for the fostering and developing of his art is employed, and his pupils given the benefit of all such matters after they have been approved and adopted.

Some of the important points of his system are here-with given in Mr. van Yorx's own words:

There is no quick road to correct singing because it takes time to get a habit, good or bad.

There is no art so beautiful as the singing art, for in it one finds an outlet for every sentiment and thought that possesses him. I am not in sympathy with the advice that only exceptionally gifted ones should study the singing art.

Trick tones have no lasting value to an artist and only retard his finding the fullest expression of his vocal possibilities.

There is no aid to the student compared with imitation and if a teacher can prove his premise by an example of the tones he desires, a student with an ordinarily sensitive ear can come somewhere near reproducing the effect.

How many pleasures in life are really worth while? Are they not those that have to do with self development? And if one has even a small talent in the singing line, is it not worth while to give it at least a fair chance to develop?

I put great emphasis on clear enunciation and artistic expression and I have been for many years an advocate of singing in English. I claim that if one knows the mechanics of the voice it is just as possible to sing well in English as in any language.

To the prospective vocal student I would say, that to study voice with a professional singer, man or woman, assuming that this singer is gifted with a teaching talent and who has had a broad experience before the public is to get the shortest route to the expression of one's art in song.

My experience has taught me that the public has no use for the tone that does not carry. It must not be dark and heavy or flat, but must have a frontal placement with a bite to it and at the same time be full of the overtones of the head to produce the velvet quality and sweetness that holds the interest of an audience.

I acknowledge that I would much prefer to hear a tone open to criticism, but sung by an interesting temperamental singer who could make you feel the spirit of a poem, than to hear perfection in the voice of a singer with no imagination; but how much greater is the success of a young artist full of the power of song if the mechanics of the voice obey his demands?

My experience in teaching has proved to my own satisfaction that the voice technic has to go hand in hand with a practical expression of song singing, as corrections can be made during the singing of a song as well as in a vocalise and the student has the added help of the meaning of the text to aid him form the proper color of tone.

After all, the fame of a singer is more enhanced by his artistic equipment than by his vocal equipment, and while I do not mean that a great deal of care and attention should not be put on correct vocal work, I claim that if the teacher can quicken the imagination of the students, he has helped them to become interesting singers and they are the ones who in the last analysis are the most worth while. To paint vocal pictures to tell stories in song in an interesting and vital way should be the aim of every singer.

"Pianists must have quick fingers."

"So must pickpockets."

### Gustav Mehner Wins Sinfonia Medal.

The gold medallion offered by the Sinfonia Fraternity of America for the best composition of trio for piano and strings was awarded to Gustav Mehner, of Grove City, Pa. The award was made publicly at the convention concert, held at Jordan Hall, Boston, Mass., on May 29, by Harry D. Kaiser, supreme historian. The judges of the contest were George W. Chadwick, of Boston;



GOLD MEDALLION AWARDED TO GUSTAV MEHNER BY THE SINFONIA FRATERNITY.

Harold Randolph, of Baltimore, and Albert A. Stanley, of Ann Arbor, Mich.

### Madame Gardner-Bartlett in Boston.

Madame Gardner Bartlett, who is now the guest of her mother in Boston, has been urged by her many friends to give one of her unusual recitals at The Tuileries, on the morning of June 22. Though late in the season, many of the old influential families have deferred their out of town plans in order to be present and the list of patronesses is already a large one. Madame Bartlett still holds these life long friendships as stepping stones to her already remarkable career, and though her life work has taken her to New York, where she has hosts of friends and followers, still she keeps the personal touch with all, a trait peculiar with her to an unusual degree.

Madame Bartlett will return to New York to serve as one of the reception committee at Columbia College during the conventions held by the New York State Music Teachers' Association, June 26-27.

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# LEIPSI C

LEIPSI C, May 30, 1912.

The musical lectures now in progress for the summer semester at various universities of Germany, Austria and Switzerland may be found announced in a 130 page pamphlet officially issued by the Hochschule-Nachrichten of Munich. Though in a number of these universities, such as Leipzig, Berlin, Munich, there is a regular chair of music, all lectures on musical topics are classified under the heads of the Philosophical Faculties. Persons who intend to acquire degrees on musical work must be regularly matriculated in the philosophical departments, yet immatriculated persons desiring to hear any series of musical lectures will probably have no trouble in obtaining the customary auditor's or visitor's permits upon payment of the fixed fees. Below will be found a list of the subjects being talked upon this summer:

Leipzig—Hugo Riemann, "General Musical History," "The Collegium Musicum" and practical work in the latter, under Dr. Schering. Dr. Prüfer, "Preparation for Bayreuth," "Life of Wagner," "Parsifal and Meistersinger," with demonstrations at piano. Dr. Schering, "Introduction to Musical Science" and "History of Orchestra and Instrumentation Outline."

Berlin—Hermann Kretzschmar, "History of Oratorio," "Organization of German Music." Fleischer, "Tone Notations," "Exercises in Musical Science," "History of Piano Music." Friedländer, "Beethoven Second Course," "Scientific Exercises" and "Chorus Practice." J. Wolf, "Musical History of England from 1500 to 1750," also "Musical Liturgy" and "Musical Seminary."

Vienna—Adler, "Questions of Musical Style," explanation and purposes of art works, and "Practice in Music-Historical Institute." Wallaschek, "The Romanticists Spohr and Liszt." Dietz, "The Tonal Tragedies of Rameau and Gluck," with examples. Junk, "Saga and Poesy of the Holy Grail, from Earliest to Wagner's Time." Daubrawa, Moser and Pavlikowsky, various practical musical drills in choral and instrumental music.

Munich—Sandberger, "History of Instrumental Music Since Beethoven," and practical work in science and theory of music. Kroyer, "Oratorio History from Handel to the Present," and practical work in musical seminary. Schmitz, "J. S. Bach's Life and Works," "Leading Masters of Post-Wagnerian Music Dramas," performance technic of sixteenth, seventeenth and eighteenth centuries, with lectures and courses for practical trials, also exercise in modern esthetics.

Prague—Rietch, "History of the Suite," "The Tones of Minnesang," and music scientific exercises. Schneider, "Musical Theory in Practical Use," "School Song Practice," and interpretative studies in male chorus part singing.

Geneva, Lausanne and Neuchatel—No musical lectures.  
Basel—Nef, "The Folk Song Musically Considered,"

"Melodies of the German-Swiss Church Song Book," musical seminary, "Art Song and Folk Song."

Bern—Worringer, "Musical Forms" in various practical exercises, also lectures on "Beethoven." Zürich—Bernoulli, "Old Notations," "Information on Instruments." Radecke, "Gluck and the Reform of Opera."

Breslau—Kinkeldey, "Romantic Opera from Weber to



MINNA WAGNER.  
First wife of Richard Wagner.

Schumann," practical exercise in musical science, and instruction in organ playing and theory.

Bonn—Schiedermair, "Richard Wagner's Life and Work," and music-paleographic practice. Wolff, various practical theoretic and instrumental exercises.

Freiburg-im-Breisgau—Ferrari's various practical exercises and lectures on different periods of musical history.

Giessen—Trautmann, "Brahms and His Works," with

piano examples, also practical training in theory and musical forms.

Göttingen—Freiberg, training in ensemble play and practical training in various instrumental and theory classes.

Heidelberg—Wolfrum, practical work in theory and counterpoint, "J. S. Bach as Representative of the Organ Choral."

Greifswald—Zingel, "Tristan und Isolde und Parsifal," also practical work in theory and liturgy.

Halle—Abert, "History of German Lied," practice in music science, and "Collegium Musicum" for chamber and orchestral practice. Further, Dr. Rahlwes gives practical theory and practice in thorough bass.

Kiel—Mayer-Rainach, "History of Orchestra Music," "Beethoven's Life and Work," studies from Wagner on opera and drama. Further, Dr. Stange gives work in theory and practice in chamber music.

Königsberg—Fiebach, "History of School Music," "Esthetics of the Musical Forms," and seminary for counterpoint.

Marburg—Jenner, "Johannes Brahms' Life and Work," and practical work in theory and organ playing.

Münster—Niessen, practical work in theory and practice in chorus singing.

Tübingen—Vollbach on "Wagner and Modern Music Drama," the art of language, work in theory and interpretation.

The universities which have no musical lectures or practical musical classes during the summer semester are those of Geneva, Lausanne, Neuchatel, Erlangen, Jena, Czernowitz, Graz, Innsbruck. It is worthy of note that the purely literary lectures at every university embrace a series on the material of the "Nibelungen Lied."

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The annual concert given by Leipzig Conservatory in honor of the birthday of its king and protector, Friedrich August of Saxony, was given at eleven o'clock, May 24, one day before the anniversary. The Conservatory Orchestra, under Hans Sitt, played concert selections and accompanied solo performers. The program had the Weber "Jubilee" overture; the Friedrich Hegar D major violin concerto, op. 3, played by Fritz Zuleger, of Leipzig; the orchestral Vorspiel and the soprano and tenor duet from C. Grammann's opera, "Melusine"; solos by Marianne Rohde, of Leipzig, and Georg Himmler, of Tutzing, Bavaria; the Franz Brzezinski piano variations, op. 3, played by Josef Fischhaut, of Warsaw; the "Meistersinger" Vorspiel. Much interest attached to the revival of the Hegar violin concerto, not because a great work was expected, but because of the much greater success the author attained afterward as a writer for chorus. Since this concerto is of op. 3, it must have been written forty years ago or earlier. In the very beautiful playing by young Zuleger, the first movement is so brightly and unfailingly melodious and violinistic, that it might be used often again as a grateful school concerto. The second movement, called an intermezzo, is of much lighter inspiration, though agreeable. The last movement falls back very strongly into the old technic and cadences of Viotti, Rode and Kreutzer. Grammann's opera, "Melusine," was first given in Wiesbaden in 1875. The Vorspiel and duet here played held interest very well through a beautifully poetic text and good orchestral writing in unfailing melodic warmth and considerable skill in characterization. Both of the singers showed commendable vocalism and mature musical style. Herr Fischhaut played the valuable variations by Brzezinski in much character and fine musical and pianistic attributes. The orchestra concluded with a brisk giving of the "Meistersinger" Vorspiel, after having accompanied superbly in the solo compositions.

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The young coloratura soprano, Maria Carloforti, has just been engaged for the Berlin Hofoper on a five year contract, beginning this year. She has been for some seasons a pupil of the singing classes at Leipzig Conservatory. She was engaged for Berlin on her singing of the Gilda role in "Rigoletto."

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For the music-pedagogical exposition, which will continue at Feurich Hall for the summer, the first program of house and teaching music demonstrated was as follows: The No. 8 from Goldner's "Forest Scenes" for piano at four hands; piano solo pieces by Ernst Backer, G. Lazarus, P. Zilcher and A. Durand; soprano songs by Eugen d'Albert, A. Reisenauer and P. Litzinger; suite for violin and piano, M. Enrico Bossi; piano pieces by L. Schytte, Arnold Krug and Emil Paul; songs and duets by F. Nagler, Meyer-Olbersleben and Gurlitt; pieces for violin and piano by Carl Reinecke and Sinding; song for soprano, piano and flute and Slavonic duet for voices and piano or lute, by Th. Raillard; piano pieces by Emil Kronke, MacDowell and Weingartner. Eight publishing firms were represented in the above material. The next program will be played on June 5. The exposition rooms are open daily from 9 to 12 and 2 to 6, admittance free.

EUGENE E. SIMPSON.

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**KNABE PIANO TO BE PLAYED BY GODOWSKY**

## MUSIC FESTIVAL IN TOLEDO.

TOLEDO, Ohio, June 12, 1912.

The Toledo music festival was held at the Coliseum, June 10 and 11, under the auspices of the Orpheus Club, The Eurydice Club, the Theodore Thomas Orchestra of Chicago, with Florence Hinkle, soprano; Nevada van der Veer, contralto; Reed Miller, tenor; Herbert Witherspoon, basso, and Harvey Weisbach, solo violinist, united in the programs. The conductors were Frederick Stock and Walter E. Ryder. The three programs for the two days follow:

### MONDAY, JUNE 10, 8 P. M.

Overture, Husitzka .....Dvorak  
Aria, Pure as a Bud of Spring (from Mignon) .....Thomas  
Mr. Miller.

Tone poem, Don Juan .....Strauss  
Chorus, Thanks Be to God (from Elijah) .....Mendelssohn  
Overture, Sakuntala .....Goldmark  
Aria, O Harp Immortal (from Sappho) .....Gounod  
Madame Van der Veer.

The Afternoon of a Faun .....Debussy  
Scherzo, The Sorcerer's Apprentice .....Dukas  
Male chorus, The Nun of Nidaros .....Protheroe  
TUESDAY AFTERNOON, JUNE 11, 3 P. M.

Overture, Coriolanus .....Beethoven  
Symphony, D minor .....Frank  
Concerto for Violin .....Mendelssohn  
Mr. Weisbach, soloist.

### TUESDAY, JUNE 11, 8 P. M.

Overture, Academic Festival .....Brahms  
Chorus, Rise Up, Arise (from St. Paul) .....Mendelssohn  
Two Legends .....Lidow  
Le Lac Enchanté.  
Kikimora.

Aria from Louise .....Chaprentier  
Miss Hinkle.  
Chorus, By Babylon's Wave, a capella .....Gounod  
Love Scene from Feuersnot .....Strauss  
Madrigale .....Florida  
Air du Tambour Major .....Thomas  
Mr. Witherspoon.

Male chorus, Hymn of Praise .....Mohr  
Vorspiel to Die Meistersinger .....Wagner

The appearance of Frederick Stock in Toledo with the Theodore Thomas Orchestra was the occasion of an ovation and appreciation unrivaled by anything musical we have enjoyed this year. Added to this was the joint singing of the Orpheus and Eurydice clubs in chorus work never equaled in Toledo. The soloists, Reed Miller, Madame van der Veer, Florence Hinkle and Herbert Witherspoon, and the concertmaster, Harry Weisbach, shared fully in the applause and demonstrations. The three programs of Monday and Tuesday were practically new. Often this detracts from a program for the masses, but so beautiful, so wisely selected were these that there was nothing lacking. The chorus work, under the direction of Walter E. Ryder, was ideal, and classed well with the wonderful orchestra and its wonderful director.

The three programs which marked the June festival of 1912 in Toledo comprised the greatest musical feast ever given here.

EVA D. GARD

### Music in Birmingham.

BIRMINGHAM, Ala., June 10, 1912.

The first joint concert by the Treble Clef Club and the Arion Club, the latter a three months old organization, both under the directorship of Adolf Dahm-Petersen, took place at the Jefferson Theater on May 23, and was attended by a large and very appreciative audience. The work of the two clubs was accorded more space in the daily papers than is usually the case with concerts by local talent, and they all agreed that a new era for music in Birmingham seems at hand. About sixty singers took part, the largest chorus heard in Birmingham for years, and their joint work in Grieg's "Autumnal Gale" received tremendous applause.

In the near future the officers of the Treble Clef Club will, at the suggestion of Mr. Dahm-Petersen, invite the officers of the Music Study Club, the Arion Club and the Music Festival Association to a joint meeting to endeavor to arrive at some plan by which they all may work together in their future musical enterprises. This will, it is hoped, lead to a music festival on broad lines the coming spring, making Birmingham the center of the South for music festivals, as Atlanta has made herself the center of opera; as the daily papers seem to be willing to help such a movement along by according more space to musical matters than has so far been the case, there seems no reason to doubt the success of the plan suggested.

C. R. D.

### Music in Atlanta.

ATLANTA, Ga., June 10, 1912.

An interesting recital of works by Mortimer Wilson was given on May 28 at the residence of Mr. and Mrs. Joseph Richardson. Mr. Wilson, up to a few months

ago, resided in Philadelphia, but has come South to gather impressions for his new symphony, "North, South, East and West"; he was for several years a student at the Leipzig Conservatory of Music, and his works have been heard in several of the European music centers and have been favorably commented upon by prominent critics abroad, in fact Mortimer Wilson has been mentioned time and again as the legitimate successor to MacDowell. His works show inventive genius of a high order, and in their structure and harmonic development they are distinctly modern.

Of the works heard at this recital, the duo for violin and piano in D major, No. 1, op. 14, and the "Miniatures" for violin, cello and piano, op. 5, proved highly interesting, though fully to appreciate their value one would naturally like to hear them several times. They were excellently rendered by Erwin Müller and G. F. Lindner, violins; A. Pauli, cello, and Edwina Behre, piano, the latter for several years a pupil of Leschetizky.

C. R. D.

### MUSIC IN VALDOSTA, GA.

VALDOSTA, Ga., June 12, 1912.

A song service was given by the choir of the First Baptist Church, Sunday evening, June 2, under the direction of Conrad Murphree. The numbers included

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choruses from Gaul's "Holy City," Gounod's "Gallia," several hymns and the "Inflammatus" from Rossini's "Stabat Mater." Mrs. W. M. Oliver sang the incidental solos in the Rossini and Gounod compositions. Mrs. F. Sagerholm sang "How Beautiful upon the Mountains," by Harker; a double quartet, with Harry Stump as soloist, rendered "Saviour, when Night Involves the Skies," by Shelley. Mrs. Oliver, besides her incidental solos, sang "Hear My Cry, O Lord," by Wooley. Martha Willis sang an aria from "The Ten Virgins," by Gaul; Ernestine Varn and Mrs. Sagerholm united in the duet "O for the Wings of a Dove," by Roma. During the offertory, Marguerite Whittington and R. A. Harris played Handel's "Largo" as a violin duet, accompanied by the organ. As the professional choir rendered Pleyel's hymn. Dr. A. J. Johnson is pastor of the church.

The Murphree Studios gave a musicale at the High School, Wednesday evening, June 5, presenting a varied and excellent program. The pianists of the evening were Marion Whittington, Lynette Willis and James Dasher, while there was a great array of vocalists, including Ernestine Varn, Josephine Denmark, Mary Kelly, Mrs. Sagerholm, Mrs. Cecil Foster, Regina Deming, Mrs. Massey Belote, Hallie Varnedoe and Addie Thigpen. Piano accompaniments were played by Mrs. Hand and the Misses Thigpen, Whittington and Willis. The music for the evening was from the compositions of Moszkowski, Offenbach, Grieg, Ware, Del Riego, Lohr, Cadman, Campana, Speaks, Rogers, Whelpy, Nevin, Clarke, Milenberg, Sans Souci, Vincent, Hilton-Turvey and Chaminade.

### Warm Greeting Awaits Culp in California.

Last month THE MUSICAL COURIER received a letter from Charles Vornholt, a Dutch resident of San Francisco, in which he corrected the impression that Julia Culp, the famous lieder singer, was a German. As Mr. Vornholt explained, Miss Culp is Dutch. This letter has attracted considerable notice and among others from whom Mr. Vornholt has heard is Antonia Sawyer, who

is managing the forthcoming American tour of the Dutch singer. Last week, Mrs. Sawyer received the following reply to her communication:

F. R. Bigelow, President. A. W. Perry, Secretary.  
A. E. Krebs, Auditor. H. S. Green, Assistant Secretary.  
SAINT PAUL FIRE AND MARINE INSURANCE COMPANY.  
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Marine Department.  
Merchants Exchange, San Francisco, Cal.  
SAN FRANCISCO, June 4, 1912.

Madame Antonia Sawyer,  
1425 Broadway, New York, N. Y.

MADAME: I want to thank you for your kind favor of the 29th ultimo, and beg to assure you that if Julia Culp should come to our city, as I fervently hope she will, I shall be more than pleased to put my services and those of the Holland-American Chamber of Commerce at her disposal. I am positive, however, that Miss Culp will only have to show herself once to the San Francisco music loving public to add another complete conquest to her impressive list.

I was delighted to notice that Coenraad V. Bos (this is his correct name, and not "von" Bos, as it appears on your letterhead) will accompany Miss Culp. Mr. Bos is also a Hollander, as you know, and San Francisco has good cause to remember him as the incomparable accompanist of Ludwig Wüllner. This happy combination of two of Holland's foremost artists will carry America by storm, and I am sure, after what I have written to THE MUSICAL COURIER, that they are billed as such, in fairness to their native country and to the Hollanders in the United States.

If Miss Culp should be laboring under the impression that Holland songs would not be successful in this country, I would like to point out to her the signal success obtained by Tilly Koenen on her last tour in the United States with her Holland songs, which invariably had to be repeated for an enthusiastic audience, and I feel sure that Miss Culp's work in that direction would be equally well received, also because it would be something new and unusual, practically speaking.

Miss Culp is a special protégée of the Queen Mother of Holland (the mother of Queen Wilhelmina) who has looked after her musical education and is a favored guest at the court receptions.

If I can be of any further service to you, please command me. In the meantime I beg to remain,

Yours very sincerely,

CHAR. VORNHOLT.

### Scranton Applauds Ludwig Hess.

Ludwig Hess was the soloist at the annual spring concert of the Scranton Liederkreis Society. The following excerpts from the Scranton papers testify to the tenor's great success:

The Lyceum Theater was completely filled last evening with a most generous audience, which had gathered to hear the annual spring concert of the Liederkreis Society. This was the first appearance of Ludwig Hess in this city, and his singing was of such a nature as will make a lasting impression on the minds of those who listened to him. He is one of those intensely sincere artists who feels the import of every word and phrase and whose a complacency in the art of tone painting is one of great excellence. The narrative from Wagner's "Lohengrin," which was sung with orchestral accompaniment, was a first rate performance and this showed Mr. Hess' knowledge of orchestral support, he having been for some years the conductor of an orchestra in Munich. In the two groups of songs, Schubert's "Erl King" and Schumann's "Thou Art Like a Flower" stood out in bold relief, while the compositions of Eugen Haile, a former Scrantonian, were received with much pleasure.—Scranton Tribune-Republican, June 11, 1912.

The appearance of Ludwig Hess, tenor and royal court singer of Munich, was a notable feature. The distinguished visitor was heard in several numbers, including two compositions by Eugen Haile, a former Scrantonian.

The bursts of applause that followed Herr Hess' solos indicated that he had touched the spot with his audience. In the repertory of numbers that afforded full opportunity for his versatility the court singer enthralled his listeners and demonstrated that he is an artist in the finest meaning of the term. In the narrative from "Lohengrin," with orchestral accompaniment, he was particularly enjoyed. For several years Herr Hess was conductor of an orchestra in Munich and his knowledge of instrumental technique serves him well in selections of this nature. Mr. Haile's two compositions, "In the Moonlight" and "Es Regnet," were received with enthusiasm.—Scranton Times, Tuesday, June 11, 1912.

### Eleanore Meredith Stock in New England.

The following notices refer to successful appearances in New England of Eleanore Meredith Stock, the soprano:

Eleanore Meredith Stock won instant and lasting favor. The quality of her voice is deliciously pure from end to end of the compass, and there appears to be no weakness anywhere. There is nothing but pleasure to be experienced in listening to her, especially as her phrasing and interpretation are marked by rare intelligence. She sang without evident effort, whether the number called for flexibility and lightness of treatment, or broad, sustained power. Herein lies her remarkable value in works of this class. It is seldom that a soprano can sing the "Rejoice Greatly" and "I Know That My Redeemer Liveth" with equal success. That, Eleanore Meredith Stock does, and the success is of a very high order. The management is to be congratulated on discovering her and adding her name to the list of festival artists.—Worcester Telegram.

Eleanore Meredith Stock's voice is light, fresh, agreeable, flexible. She knows the value of legato and her sense of rhythm is well developed. Her management of breath is excellent, as was noticeable in her treatment of trying phrases in "Rejoice Greatly." She showed musical feeling and technical skill in her phrasing.—Phillips Hale in Boston Herald.

### Baklanoff and Lipkowska in Europe.

A continuous stream of brilliant successes is the record of George Baklanoff, the great baritone, and Lydia Lipkowska, the charming coloratura soprano, both of whom were formerly connected with the Boston Opera Company, and who are now singing at Covent Garden and on the Continent.



**Newkirk Pupils Sing.**

Monday evening, June 10, a representative of THE MUSICAL COURIER attended a concert at South Norwalk, Conn., given by pupils of Lillian Sherwood-Newkirk, who also has a studio in New York. It was a unique experience to watch the people flocking to the music hall as early as 7 o'clock, and on inquiry it was learned that those who came early got good seats, for a large crowd was anticipated. And there was a large crowd. By 8 o'clock fully 1,000 persons were seated, and by 8.30 even standing room was at a premium. It was an enthusiastic and appreciative assemblage also.

The students exhibiting more or less ability in various stages of development won much applause, and the many floral gifts testified to the popularity of the ladies. Those who showed the greatest proficiency were Mary Cassidy, coloratura soprano; Lucy Gray, contralto; Alice Smith, dramatic soprano, and Mrs. Frederick C. Grumman, soprano, of Columbus, Ohio. The work of these four was especially good. Clara Marie Jaeger, soprano, also showed the effects of Madame Newkirk's excellent training.

The Chorus Club acquitted itself satisfactorily under the direction of Madame Newkirk, who also played most of the accompaniments for the solos.

Mrs. Chester Selleck, pianist, pupil of Victor Biart, of New York, was heard to advantage in the Mendelssohn concerto, and repeated her recent New York success. Mr. Biart furnished, as usual, a most artistic accompaniment on the second piano.

The complete class is composed of Mrs. Sterling Atwater, Mrs. Wm. Worth Bailey, Mrs. George Sartain, Mrs. Frances Bryant, Mrs. Amos W. Morgan, Mrs. Frederick C. Grumman, Mrs. Harry Shufelt, Martha Boyer, Annette Mark, Laura Sherwood, Lillian Moeller, Helen Devine, Anna Curtis, Ethel Stull, Mabel Jackson, Helen Staples, Elsie M. Hill, Margarethe Harms, Alice Smith, Catherine Dooley, Marjorie Wells, Kate Knapp, Frances Holmes, Natalie Mitchell, Mabel McElwain, Loretta Casey, Adeline Vega, Reba Simons, Mary Newcomb, Lucy Gray, Marion Sturges, Ethel Knapp, Mary Cassidy, Marguerite Nichols, Bessie Lodor, Mary Lockwood, Amelia I. Becker, Helena Miller, Grace Burns, Vida Hunt Frances, Adelaide Pons, Harriet Odell, Laura Pollard, Marguerite Hubbell, Margaret Brendlinger, Cornelia Odell, Josephine Godillot, Clara Marie Jaeger, and Marion Newell, W. J. Taylor, Ward Van Alstyne, D. H. Pollard, John Foster, E. S. Austin, D. H. Pollard, Tracy Ambler, Frank Benedict, Charles Gray, A. S. Platt, W. W. Dann, Warren Scofield, Porter Morgan, Preston Hart, Forest Case, Archer Bainbridge and Mary Staples.

The program was as follows:

Holy Art Thou (Xerxes).....	Handel
Pupils Chorus Club.	
My Soul Doth Magnify the Lord.....	Saint-Saëns
(From Christmas Oratorio.)	
Miss Smith, Mr. Pollard, Mr. Austin.	
Since First I Met Thee.....	Salter
In the Garden.....	Salter
(From Love's Epitome.)	
Miss Burns.	
Still wie die Nacht.....	Bohn
Miss Holmes.	
Four by the Clock.....	Jenser
Mr. Van Alstyne.	
Caro mio bene.....	Giordani
Colette.....	Chamina
Miss Godillot.	
Spring.....	Henschel
Caro Nome (Rigoletto).....	Verdi
Miss Cassidy.	
Quartets—	
Don't You Mind the Sorrows.....	Cowles
While I Have You.....	Tosti
(Solo, Mr. Hart.)	
Messrs. Pollard, Hart, Scofield, Case.	
Gay Butterfly (Farrar Waltz).....	Hawley
Mrs. Atwater.	
Nobil, Signor, Salute (Huguenots).....	Meyerbeer
Miss Gray.	
Woo Thou Sweet Music.....	Elgar
Song of the Triton.....	Molloy
Pupils' Chorus Club.	
Rejoice Greatly (Messiah).....	Handel
Yesterday and Today.....	Spross
Mrs. Grumman.	
Plus de tourments et plus de peine (Le Cid).....	Massenet
My Liddle.....	Thayer
Come to the Garden, Love.....	Salter
Miss Jaeger.	
Oh, Had I Jubal's Lyre (Joshua).....	Handel
Vissi, d'arte, vissi d'amore (Tosca).....	Puccini
Miss Smith.	
Concerto, D minor, op. 40.....	Mendelssohn
Mrs. Selleck.	
(Orchestral accompaniment on second piano, Mr. Biart.)	

Now the Night in Starlit Solendör.....Donizetti  
(From Lucia di Lammermoor.)  
Pupils' Chorus Club.

**Pupils' Chorus Club.**

Laura Sherwood, Josephine Godillot, Anna Curtis, Amelia Becker, Laura Pollard, Mary Cassidy, Marguerite Hubbell, Natalie Mitchell, Ethel Stull, Lucy Gray, Mrs. W. W. Stone, Mrs. Louis Puphe, Herbert O. Pollard, Ward Van Alstyne, David H. Pollard, Edward S. Austin, Charles Gray, Preston Hart, Warren Scofield, Forest Case, Katherine Knapp, Ethel Knapp, Grace Burns, Alice E. Smith.

**Homeward Bound.**

This picture, snapped by H. O. Osgood, Munich correspondent of THE MUSICAL COURIER, shows a jolly party on the sun deck of the steamer Kaiserin Auguste Victoria, bound for America. Estelle Wentworth, pupil of



From left to right: Mrs. Wentworth, Estelle Wentworth, of the Royal Opera, Dessau; Nathan Fryer, the pianist; Gussie Fryer.

Frank King Clark, is returning to this country for a period of rest at her charming summer home in the Catskills before beginning her work as leading dramatic soprano at the Royal Opera in Dessau. Nathan Fryer, the

well known concert pianist, also is returning for a summer's recreation. Mr. Fryer will be heard here in recital next season.

**Hartmann, Virtuoso and Composer.**

While actively engaged in increasing his enormous repertory in preparation for his forthcoming American concert tour, now booking so successfully under the auspices of Haensel & Jones, Arthur Hartmann, the eminent violinist, uses his spare time in composing, thus adding to his already comprehensive list of works both published and in manuscript.

With many of his songs sung by Schumann-Heink, Bonci, Charles W. Clark, and others, Mr. Hartmann is fast creating an enviable position for himself among song writers. But, not content with these smaller creative forms, the noted virtuoso has composed so successfully for orchestra that two of his compositions, played by the St. Paul Symphony Orchestra recently, have created a veritable furore. A short choral number was also sung in Cleveland and Buffalo with great success, and is to be given under the direction of Carl Busch in Kansas City next fall.

Debussy, too, admiring Mr. Hartmann's violinistic genius, has dedicated several of his compositions to him, and has spent hours and hours with the younger man, in whom he finds a confrere of widest culture and closest musical and sympathetic affiliation.

In view of this and the enormous hold which the Debussy compositions have gained in this country, Mr. Hartmann is constantly requested by clubs and other musical organizations seeking his services for the coming tour of America to place a composition by that master on his program.

**Two Granville Successes.**

Charles N. Granville, the New York baritone, appeared recently in Providence, R. I., singing the part of the voice of Christ in Franck's "Beatitudes" with the Narragansett Choral Society, Jules Jordan, conductor, and in Danville, Ky., where he gave a recital at Caldwell College. The press said:

The chorus was supported by seven soloists, all of whom sang their parts finely and added greatly to the success of the affair.—Providence Journal.

Mr. Granville possesses a balancé voice of unusual beauty and wonderful range, both of which qualities were displayed to advantage in a program of great proportions and variety. That Mr. Granville's voice is equal to any demands that may be made upon it seems certain, and as for ease, poise and clearness of intonation, clearness of intonation and enunciation there seems nothing lacking, and enunciation there seems nothing lacking.—Kentucky Advocate.

Budapest recently celebrated the fortieth anniversary of Jenő Hubay's artistic activity.

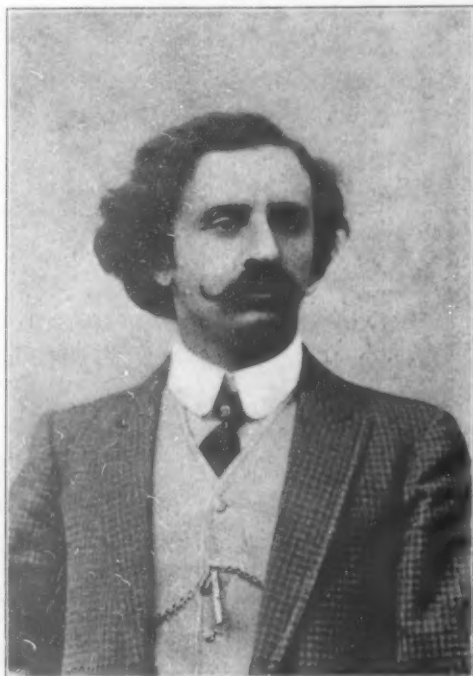
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# PARIS

[All inquiries referring to American musicians and music as well as matters of interest to American visitors in Paris, or such as contemplate a visit to France, may be addressed to Frank Patterson, 1 Square de la Tour-Maubourg, to whom tickets should also be sent by those who desire their recitals or concerts to be attended.]

1, SQUARE DE LA TOUR-MAUBOURG, PARIS, JUNE 4, 1912.

Alberto Bachmann was born in Geneva on March 20, 1875, of Russian parents. He became a naturalized French-



ALBERTO BACHMANN,  
Violinist.

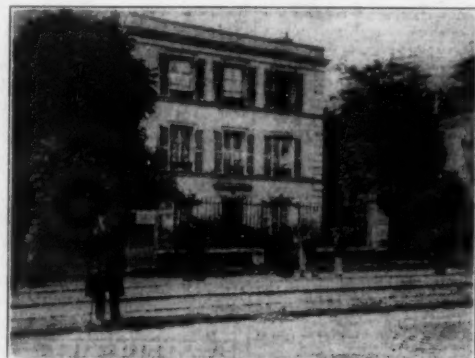
man and is married to a French woman. He received his early musical education from his father, who was also a violinist, and at the age of ten won the first prize for violin playing at the Conservatoire of Lille—no mean achievement for such a youngster. Subsequently he studied three years with Yeaye, who took a great interest in him. After that he went on tour, playing at the Concerts d'Abonnements of Cologne, Mayence, Baden-Baden, Mulhouse, Marseilles, Lille, etc., and many other towns, meeting everywhere with great success. A beautiful refined tone and exceptional left hand technique placed him in the front rank of virtuosi. Whether in Spohr or Paganini or in his own compositions he is equally at home; harmonics, double harmonics, harmonic trills all seem easy to him, yet when after playing "le Streghe" he attacks the "Kreutzer" sonata or plays Bach's "Chaconne," he appears to be a classicist pure and simple. He plays upon a very handsome whole backed Montagnana with a powerful, penetrating yet sweet tone. This instrument was greatly admired by Messrs. Hill, of Bond street, when Mr. Bachmann visited London last May. He is a hard worker, for besides devoting many hours a day to practising he writes a great deal and has published numerous works for the violin, which are issued by well known firms such as Schott, Ricordi, Hamelle Chanot, Aschdown, etc. When in St. Sebastian last spring, where he was giving concerts, he was made a member of the Academy of Fine Arts of Spain. In the near future we may hear a great deal of this versatile artist and virtuoso.—From the Strad, London.

Too late for insertion in my notes last week I receive the following additional information regarding the International Music Competition: The competition for children's choruses was held at the Châtelet Theater on Tuesday. French and English choirs were heard alternately, but, as far as the English were concerned, the performance was more in the nature of a display than a competition. The French school children were very spirited, but in several cases their tone was rough, and they were often out of tune. Moreover, the music they chose was of negligible value. After various feeble part songs, colorlessly harmonized by Auguste Chapuis and the like, it was a pleasure to hear the honest counterpoint of the English children's test piece—Michael Este's old madrigal, "How Merrily We Live." The clearness and sweetness of their singing was delightful. We are indebted to the Daily Mail for much of this information. The representative of that paper writes also: "The skylark was the bird of the day—about six odes and ditties were sung in its honor, both in English and French. Dr. Lloyd's trivial setting of Shelley's divine verses was sung by the London Blue Choir Boys and Smart's 'Skylark' was sung by the Blue Girls. An unfortunate choice was Sullivan's 'Homeland,' sung by the

Boys' White Choir, for it expresses a sickness of sentiment such as no healthy child ever thought of, much less sang about. Edward's 'Shepherd's Lullaby' was admirably sung by the Boys' Red Choir, who were placed by the judges first among the English boys, while the Red Girls also had a first prize. The two Blue Choirs were placed second."

\*\*\*

The children were scheduled to sing in the Tuileries Garden in the afternoon, and it seems that some of them arrived and some did not, some were on time and some were an hour late, and some had to go without their dinners and sing in spite of it, all owing to the miserable management of this whole affair from start to finish. It appears that a good many of the competing organizations, both instrumental and vocal, were so disgusted at the way they were treated here that they refused to appear in some of the public concerts. I do not mean that the French lacked in kindness or good intentions. They simply undertook an international affair too big for their feeble executive talents and probably insufficiently supported financially, and the consequence is that everything went wrong. To quote again from the Daily Mail: "A high official of the Hotel de Ville admitted to me that there had been grave defects



BIZET'S HOME AT BOUGIVAL.  
He died here June 3, 1875.

in the organization of the festival, and that the grievances of some of the English societies in particular were thoroughly well founded. The organizers of the English department had proved inadequate, but he hoped that things would be smoother next time. He gratefully acknowledged that the English societies had behaved better than certain others in the matter of performing at concerts after the distribution of prizes."

\*\*\*

It seems to me that the honors of the festival were carried off by the one American body competing—the Paulist Choristers, of Chicago, under the direction of Father Flynn. They were awarded the first prize in the "division d'honneur" and the judges were so pleased with their performance that they presented them with a Sevres vase in addition to the prize, and Father Flynn was decorated with the

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Public Appearances

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"Palms Academiques." Their selections were "Serenade," Arensky; "Musette," Gevaert; "Angelus," Elgar; double fugue "Victoria" and "Paradise Lost," Dubois; "Alla Tri-nita," Italian folksong, and "Ave Maris Stella," Grieg, eight parts, à capella. Their actual artistic success can be judged by the fact that Astruc, the impresario, has engaged them to give a number of concerts here on their return from Rome, where they are to sing before the Pope. The New York Herald (Paris edition) states that they "are the only boys' and men's choir in the United States," which is a statement that is utterly untrue and ridiculous in the bargain. It is probable, however, that this Paulist choir is one of the largest boy choirs in the United States, if not in the world.

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The general unfairness in the awarding of prizes in this competition is made evident by the one fact that England sent four mixed choruses to compete against the one insignificant French chorus, any one of which was not only larger but in every way superior to the French body, and yet the latter was given the first prize. And the joke of it all is that the writer of these lines was at first requested to act on the jury to replace the French composer, Eugene d'Harcourt, who was forced to be absent; which invitation was afterward withdrawn!

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"L'Après Midi d'un Faune," Debussy's best known orchestral composition, has been made into a ballet by the famous Russian dancer, Nijinsky. The music, of course, remains unchanged, illustrating, as it does, Mallarmé's poem. This poem Nijinsky has tried to stage in the form of a pantomime, and the result is simply a thoroughly disgusting exhibition of bestiality. As to the fidelity to Mallarmé's poem, with that we have nothing to do. The poem itself is so very confused that few people can lay claim to a real understanding of it. It is rather a suggestion of ideas than a retelling of facts, and these ideas, however delightful they may be in a poem, are certainly out of place on the stage. In Maeterlinck's "Blue Bird" we find the way he characterizes the various animals only amusing. It must be observed, however, that the author carefully avoids any suggestion whatever of the sensual side of animal nature. Maeterlinck's dog in this play, with his faithfulness to his masters, is delightful. The other animals are pictured for us as we imagine them to be, but never a thought of the sensual enters our minds. Now Nijinsky has carefully omitted everything but the sensual. He pictures the faun as a disgusting beast, a man-beast, with all of the sensual desires of the most degenerate man and beast combined. It made a great sensation of a rather unfortunate kind. The editor of the Figaro took the matter up in his editorial on the morning following the first performance and told the truth about it as every fair minded (or shall I say clean minded) person must see it. This started a discussion in the Parisian press, in which the great sculptor Rodin took an active part, stating that Nijinsky's production was wonderful from the standpoint of pure art, and especially the sculptor's art. No doubt this is true. Nijinsky would be a perfect model for a sculptor who wished to make a statue of the ideal faun. But the place for a model is in the privacy of the studio, not on the public stage, and the marble reproduction can never be half so suggestive as the living model with his life and action. The discussion still goes on, and of course no better advertisement could have been devised; the house is sold out for every performance. One cannot but regret, however, that Debussy's lovely symphonic poem should have been used for such a purpose, or would it be more exact to say that we who have loved this poem hate to see its meaning, if this is its meaning, placed before us with such degenerate brutality. But, truthfully, judging by the general trend of Debussy's work and the evident direction of his interests, we cannot believe that he ever saw any such meaning in this poem whatever.

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Theodore Byard, of London, gave a delightful recital here last week, assisted by Alfred Casella. The program consisted of numbers by Bach, Schumann, Wolf, Grieg, Borodine, Hahn, Duparc, Saint-Saëns, Purcell, Fairchild, Taylor, Goodhart, Quilter and a number of folksongs arranged by various composers. Mr. Byard has a clear, sympathetic baritone, capable of great power, which he wisely and tastefully reserves for occasional use, and of great delicacy, which appears most effective in the tender love songs and the many songs of lighter character which his program contains. The interpretation of "Wer machte dich so krank?" and "Alte Laute" of Schumann was exquisite and, being at the beginning of the program, brought him the sympathy of his large audience and assured a success which increased steadily to the end. The two Wolf songs, "Und willst du deinen Liebsten sterben sehen" and "Hofartig seid ihr, schönes Kind," were so well done that we longed for more of the same composer, as we always do when Wolf music is sung by a vocalist who seems to understand its meaning as Mr. Byard most certainly does. With this perfect comprehension of the modern German composers it is hard to understand why Mr. Byard places on his program the

folk songs and the English popular songs, which are musically so entirely lacking in any kind of real interest. That Mr. Byard was successful with these things was simply owing to the fact that they were well and tastefully sung, but we would certainly have enjoyed a recital of real music better. When Mr. Byard returns to Paris we most sincerely hope that he will give us a program of pieces by the best modern masters. His interpretation of these pieces is so unusually fine that we hate to have him waste his time on anything else.

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Among the much feted musicians at the recent representations of opera in Paris given by the Monte Carlo Opera Company was Alys Lorraine, whose sensational engagement at the Paris Opera on a long contract caused such a furore recently. Miss Lorraine was a frequent guest of honor at these representations, and was more than once seen in the lobby chatting with Puccini and other notables of the operatic world. Miss Lorraine was also present at the gala on last Sunday evening given in honor of the Queen of Holland, having been specially invited and occupying the box belonging to the Dutch Legation. This was surely a great compliment, a souvenir of Miss Lorraine's many successes in Holland, where she created Madame Butterfly. She had been previously presented to the Prince and the Queen, who came frequently to hear her sing. Miss Lorraine leaves for London shortly for a month's stay, and will be heard there in recital.

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Charles W. Clark, the celebrated American baritone, will return to his home in 12 rue Leonardo de Vinci July 1, and will remain in Europe all of next season. Since January 1, 1912, Mr. Clark has sung over eighty concerts in America, with the greatest of success everywhere. A large number have already booked lessons with Mr. Clark during the summer months and a still larger number for the fall and winter.

#### LOUISVILLE MUSIC.

LOUISVILLE, Ky., June 12, 1912.

Several musical events have occurred during the past ten days, prolonging the musical season to an unusually late date. The most important of these was the concert given by Eva Katherine Korb at the Masonic Theater on the night of June 10. Miss Korb has just returned from several years' study abroad, where she had the advantage of being received as a pupil by Matilde Marchesi, in Paris, and Angelo Bettinelli, in Milan, the latter being the director of the singers of La Scala. Miss Korb, by the way, was indebted to the correspondent of THE MUSICAL COURIER for her introduction to Madame Marchesi, who gave her very special attention. Her voice is extraordinary in volume, beauty and range, and the severe training of her famous teachers has resulted in rare and authoritative interpretation. Her home city was proud to welcome her, and her concert was most successful. Upon the program appeared the prison aria from "Mefistofele," the jewel song from "Faust," "Die Lorelei," Santuzza's song, and a beautiful group of songs by Charles B. Hawley. Naturally Miss Korb's Italian is of the purist type, and it also pleased her friends to note that she had not, after the manner of so many American girls, forgotten how to enunciate her own language. She returns to Milan in September, resuming her studies with Signor Bettinelli, who promises her an operatic debut next winter. Miss Korb was assisted by Mrs. J. E. Whitney, who acted as accompanist, besides contributing a group of piano solos; Katharine Whipple Dobbs, who gave Tennyson's "Lady of Shalott" as a recitation with musical setting of her own composition; Charles J. Letzler, the well known violinist, and Karl Schmidt, who played two cello solos. Laura Lee Beilstein accompanied Mrs. Dobbs.

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On Tuesday night Frederic Cowles gave a most successful concert with his pupils at the Woman's Club, the admission being by invitation only. Mr. Cowles' class is exceedingly large, and the training displayed by those participating evinced musicianly care and taste. A number of interesting recitals and other musical affairs are announced for the next week.

K. W. D.

#### Charlton Visits Gadske in Berlin.

During his trip abroad Loudon Charlton, the New York concert manager, spent a day at the home of Madame Gadske in Berlin. The prima donna is resting after her long American season, but she will return to this country the last of September, as her concert tour is to begin unusually early.

#### NOTICE.

R. E. Johnston begs to notify the public that he has the sole management of Leopold Godowsky for his forthcoming American tour and no one not connected with Mr. Johnston's office has authority to quote terms for Godowsky.

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RICHARD STRAUSS seems to be the Theodore Roosevelt of music.

OSCAR HAMMERSTEIN talks of giving opera in New York next winter. Back to first principles.

CONGRESSMAN NICHOLAS LONGWORTH played a new violin in a contest to determine the respective merits of old and new violins. The old violins won.

GLAZOUNOV announces that he will give his forthcoming "Titanic" symphony to all orchestral organizations free for performance for the benefit of the Titanic relief fund.

RUSSIAN music criticism probably is the most progressive in the world. At Kiev, Colonel Alexander not long ago killed one of the players in a café orchestra for playing a certain march badly.

THOSE daily papers which are giving details of the Wagner centenary celebration to be held in Dresden next year are behind THE MUSICAL COURIER just one month in dissemination of that news.

It is reported that Rostand objects to the use of his "Cyrano de Bergerac" as a grand opera libretto and will institute suit to prevent its being used for such a purpose in New York next season, as is intended.

MUSIC critics who were asked to pay for their seats at the forthcoming Stuttgart premiere of Strauss' "Ariadne auf Naxos," refused indignantly to accept tickets on any such basis. Evidently they are not anxious for a new sensation.

IN England the controversy still is raging as to whether the band of the Titanic played "Nearer, My God, to Thee," as the ship went down. Why not let George Bernard Shaw settle the point, as he did all the other details regarding the disaster?

THE London Referee of June 5 states that Oscar Hammerstein had composed three light operas which were performed with success in New York. That may be so. Some of Mr. Hammerstein's musical brethren would like to know the names of the operas to study up the scores and the instrumentation. Where were they published and when? The answer might help along.

AUSTRIA'S Emperor has honored Moriz Rosenthal with a title. To us in America it seems rather an empty honor to confer on a great pianist the right to call himself "Imperial and Royal Chamber Artist," but we know that the privilege is coveted abroad and must be relatively desirable or it would not be granted as a mark of distinction. Even Liszt and Rubinstein accepted patents to become "Royal" pianists, and it is likely that the practice will continue so long as monarchs and artists are in accord as to its value.

ON another page is printed a full list of the engagements filled this past season by Christine Miller, a young American contralto who has been making her way forward steadily and legitimately until she now occupies a leading place among the best artists who tour this country. Miss Miller combines real musical insight with an exceptionally sympathetic and well trained voice, and besides, possesses the sort of personality which puts audiences in a receptive mood even before they have heard Miss Miller sing. All those accomplishments, while redounding much to the young artist's credit, are not the incentive that causes the writing of the present paragraph. MUSICAL COURIER readers are requested to peruse the remarkable list of appearances filled by Miss Miller and then stop to reflect

that every one of her engagements was secured by the singer herself, she being her own manager and arranging her own bookings. It is a signal triumph for a woman to be able to show that art and business can be joined successfully, and the achievement ranks even higher when the art is of such fine fiber and real significance as that of Christine Miller. She represents an example in more ways than one, that should be copied by her sister and brother artists of this broad land.

CARL POHLIG has resigned the leadership of the Philadelphia Symphony Orchestra, and Leopold Stokowski will succeed him in that position, beginning this fall. Philadelphia should like Stokowski for his musical authority, his poetical and temperamental qualities, and his electrical energy. He engendered remarkable enthusiasm last Friday, June 14, in London, where he led the New Symphony Orchestra at Madame Nordica's Wagner concert in Queen's Hall.

JAN BLOCKX, the famous Belgian composer, who passed away recently, was engaged in composing a work called "Till Eulenspiegel," and before his death had completed the first act, although he began it as far back as 1900. He was, however, a very busy man, being at the head of the so called Flemish Conservatory of Music at Antwerp, having succeeded Peter Benoit, and he was also director of the "Cercle Artistique." He had not reached his sixty-first year and never was known as a physically strong man.

"THE Children of Don," by Lord Howard de Walden and Josef Holbrooke, was produced at the London Opera House last Saturday by Oscar Hammerstein. Daily newspaper reports from London are conflicting regarding the merits of the opera, but MUSICAL COURIER advises imply that "The Children of Don" is a dignified piece of workmanship with many admirable episodes. Detailed notice of the premiere will appear in these columns next week. All the London critics agreed, however, that Jeanne Jomelli scored a success as Goewin.

OF Norbert Dunkl, whose very pertinent and interesting article on Liszt is published on another page, J. F. Louis Merlet writes: "A very pleasant man; the most interesting type of a globe trotter, who remembers everything he has seen and known in the course of his numerous and various travels. A gentleman and a business man. He was the one who conducted Jan Kubelik's first tours all over the world and there is not one city in which the remarkable organization of his tournees was not applauded. His manners are refined. He has a high forehead and his hair is scarce; his wilful eyes appear almost hard, even when he smiles. His look is keen and steady; it fixes, it searches people, gauges them, weighs them; then one minute of reflection and silence. His hands are massive, and his vigorous handshake gives proof of decision and force. With his large figure and his bold walk this man, who has seen all the big cities of the world, remains modest, simple, unostentatious, notwithstanding his picturesque life. He is satisfied to talk of the great musicians and at present he accompanies Sasha Culbertson, the celebrated and applauded violinist. His conversation is an inexhaustible mine of comparisons. The facts jostle one another and are added to the stories of promenades and of famous representations, judgments based upon experience, clear valuations, funny incidents, peculiarities of delirious crowds—all of this and more, one finds in Dunkl's conversations. We listen to him with pleasure and on his face we read, now and then, an expression of regret—and then his smile appears again, kindly—and we keep the charming impression of a philosopher, very artistic, proud of his work, for it is an excellent work to prepare great virtuosi for the applause of the people."



# TRUTHS ABOUT FRANZ LISZT.

## RECOLLECTIONS OF A MUSICIAN.

BY NORBERT DUNKL.

(TRANSLATED BY THE MUSICAL COURIER.)

The whole musical world still is under the impression of the centenary celebration of the wonderful artist, Franz Liszt, and therefore I think I can offer something new and worth knowing to all those who are interested in Liszt not only as a virtuoso and composer, but also as a man. The following notes are based on information gained by my father, who in 1846 (when he was only fourteen years old) became a pupil of Liszt in Vienna.

Fanatic admirers of Franz Liszt will not be pleased with everything that is said in this article, which shows that Liszt was only a man, who sometimes acted in a manner which certainly did not honor him. He also was a despot, who did not allow any contradiction and who frequently did not like to hear the truth. My father, frank and unselfish, was perhaps the only one of Liszt's friends who, in later years, dared to tell him occasionally what he thought of him. This, of course, made the master very angry and whenever it occurred he did not wish to see my father for some time afterward. Liszt's vanity was enormous and it went so far as to make him feel ashamed of his descent. He therefore never mentioned his parents.

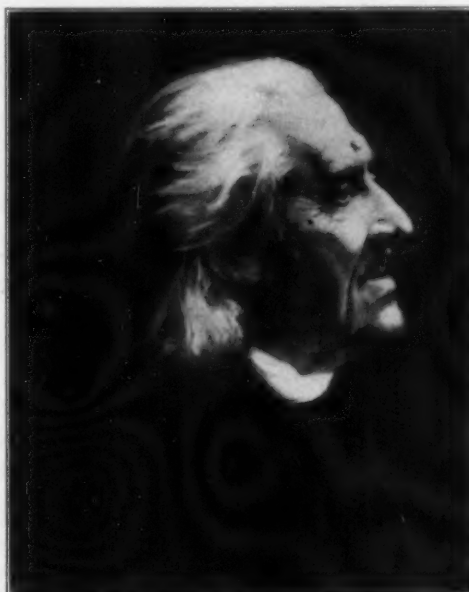
On this point my father wrote the following, in the second part of his "Recollections of a Musician": "Dr. Paul Hoffmann, University Professor and Dean, member of the Reichstag at Budapest, with whom I was returning to Vienna on August 11, 1886, together with my daughter Zoe, said to us in the course of our conversation regarding Liszt's parents that it was a pure invention or a lie to state that his father held an official position. Hoffmann's father as well as Liszt's father were both employed at one of Prince Eszterhazy's estates as sheep farm inspectors, which simply means superior shepherds. Liszt's mother went several times every week to Oederburg, to sell butter and milk; perhaps she liked to sing the native folksongs, but otherwise there was no question of music or the study of music in their poor cottage. Hoffmann remembered distinctly that in Raiding there was much comment upon the fact that this former peasant's wife conducted herself so well later on in Paris. Hoffmann frequently met Liszt; they also visited each other; but, according to Hoffmann, he gave up Liszt's company later on because the master manifestly avoided any conversation referring to their native village and their relatives living there, just as if he was ashamed of them. On the other hand he was not in the least particular as to his company, in which he tolerated often all kinds of doubtful individuals, men as well as women, and some of them were even very welcome and protected by him."

My father once reproached Liszt with allowing such people in his company, to which Liszt replied: "What do you want me to do? Beggars and scoundrels were always my followers." Considering his more intimate associates, one must admit that the following humorous remark, made by the Duke of Coburg, was very appropriate. As Liszt told my father, he was visiting the Duke Ernest that day without his usual escort, to which also belonged Buelow and Tausig, among others, and the Duke asked him: "Did you not bring along your gang of robbers this time?"

Another member of this society was Gotthard W., whose character and influence over Liszt are demonstrated in the incident about which my father writes: "I remember how glad we musicians were at the news of W.'s convocation to the Budapest

Conservatory, as he was a very talented musician and a highly educated man. Unfortunately, at that time, the wine was very cheap in Budapest, while it was rather expensive in Greifswalde W.'s former residence. This advantage of our political economy evidently ruined W. morally, for he became a drunkard. He sank deeper and deeper, and finally he was so low that he did not know whether he was paid one gulden or more for his opinion.

was rather expensive in Greifswalde, W.'s former in honor of Hans Richter, who was then Director of the Royal Opera at Budapest and who, as a private citizen also, was highly respected and very popular; it was proposed to present him, after one of his concert series, with a splendid conductor's baton and a document, signed by his many friends. This document, written remarkably well by a calligrapher, expressed in a few sincere words our admiration for our excellent friend; it was also signed by Liszt. On the day appointed for the presenta-



FRANZ LISZT.

tion Liszt sent a messenger, asking me to come and see him, and told me at the interview that he wanted his name taken off the document, without any contradiction.

"I was frightened, because the document was already framed and hung up in the concert hall and an alteration was therefore out of the question. I explained this to Liszt, saying, however, that I was willing to withdraw the document, in case he should insist on my doing so; but I also gave him to understand that such a proceeding would bring about a terrible scandal, exposing him very unfavorably, and that it would have the most serious consequences for him. My words seemed to take effect and Liszt allowed his name to remain on the document. Of course, I did not show my anger over Liszt's conduct and kept the whole incident to myself, never saying a word about it to any one. Much later I learned from W. that he was the man who had persuaded Liszt not to help fortify Richter's position by putting his signature to such a flattering document."

Under these conditions it cannot surprise us that Buelow, in his letter of November 6, 1872, addressed to my father, wrote the following as a P. S.: "How does Kapellmeister Richter behave? Is he

still angry with master Liszt? In that case I would simply ignore him in future."

Now and then there were in Liszt's company some outsiders who could never get such an honorable position anywhere else. Take, for instance, Madame Janina, the notorious woman and pianist, who stole from Liszt a part of his course of piano instruction and refused to return it to him. A certain Miss V. from Weimar also came to live in the same town with Liszt, but she ended rather sadly. My father wrote the following about her: "The poor girl evidently was a little insane, because she claimed to possess a letter from Liszt, promising to marry her, said to be written during the time he lived in Weimar. That her mind was not quite right is also shown by the fact that at her concerts she would allow only Liszt's works to be performed, even by the other artists, on the same program. She bothered everybody with her pretensions on Liszt and she also went to see him several times with her 'documents'."

"What did Liszt do? Instead of recommending her to an insane asylum, he had her thrown out by his servant."

Liszt's weak character was also fully demonstrated on a later occasion, when I arranged a concert for the benefit of Robert Franz. I have a letter, written by Liszt to my brother-in-law, Norbert Grinzwil—one of the founders of the firm of Rorsavolgyi & Co., music editors, and that letter confirms this story:

The music writer A. tried to persuade Liszt to arrange a concert for him, which concert was indeed given at a later time but was impossible for the moment, because I had already secured Liszt's co-operation for a concert, arranged by me for the benefit of Robert Franz. Not only had Liszt accepted, but also he had expressed the desire to have the performance given in both our names. Of course, his request was granted. But as soon as A. heard of this arrangement he immediately went to Liszt and explained to him that his compatriots would be offended if Liszt would give a concert for a foreign artist; that he could not advise him to do this, etc. Liszt then made a terrible mess of this affair. As said before, I had his acceptance and the programs were printed; therefore he could not very well break his word, but he tried to modify it by asking me not to mention his name as promoter and, in fact, to give the whole concert under the management of my firm, Rozsavolgyi & Co. We were so sick and tired of this unpleasant affair that we declined all his propositions and simply had the posters reprinted, with the heading: "Concert in Honor and for the Benefit of Robert Franz," without giving any names at all as managers.

Very strange was also Liszt's inability to handle money; I might even say that he did not know the real value of money. My father reported the following in this respect: "Liszt has quite some trouble with his money and he never knows how to handle it. His yearly income amounts to about 12,000 gulden, as he himself told me, adding that it was not sufficient for his needs and that the one thousand was always spent long before the first of the following month. He was, however, very little bothered by beggars, thanks to the watchfulness of his servant. Besides, he spent very little money on his own comfort. It is well known that he smoked only bad cigars, that is, cheap ones, at three and a

half kreutzer apiece. When one of his admirers presented him with a box of good cigars Liszt gave them away to his visitors. Whenever he dined at home, his servant had to prepare for him potato salad, herring, ham, cheese or eggs; very seldom this menu had any variations. On the other hand he was always drinking something; wine and cognac, alternatively, from the early morning until five o'clock in the afternoon, when he ordered fresh beer, only to continue later on with wine. In view of this economical manner of living and this surprising modesty, the question arises what became of all his money; with one exception, in the case of Madame Janina, for whom he paid a debt amounting to over 1,000 gulden, he has never given any money away, at least not that I know of.

"Charles Hallé told me that one day in Paris he met Liszt, who asked him what he was doing. Hallé replied that he had no definite engagements for that day and thereupon Liszt invited him to dinner. The bill amounted to twenty-five francs. As he was paying the waiter, Liszt asked Hallé: 'Do you think that ten francs tip would be enough? I



JOHANN NEPOMUK DUNKL  
(Born 1832, died 1910; pupil of Liszt and Rubinstein.)

am rather unpractical in these matters.' Then he did not wait for an answer, but gave the waiter the ten francs. I had several opportunities to observe how little experience he had in money matters."

One day the postman brought him several letters and Liszt, recognizing the writing of a dear friend on one of the envelopes, was so glad that he told his servant to give the postman a good tip, saying "Be generous." The servant asked: "One gulden?" but Liszt said "Nonsense"—an expression which he used frequently—and instructed him to give five gulden.

He was just as careless with his jewels, as can be seen from the following story, which my father relates: "I was at Liszt's house one day when he was getting ready to go to Ofen for an audience with the king. His servant, Spiridion, who helped him dress, brought a little satchel in which the decorations and orders were kept. When the servant took the orders out of the jewelry box, I saw at the bottom some thirty to forty pins with malachite heads in different sizes, some as big as a nut. I expressed my astonishment at seeing all these gems in Liszt's possession, as he was already Abbé at that time and did not wear any jewelry. He explained to me that they were presented to him in Rome, in connection with an excellent joke, as he called it. He was at a dinner party in that city and when he left the house in the evening it had become rather cool in the streets. The lady of the house,

fearing that he might take cold, put a shawl around his shoulders and fastened it with one of the before mentioned pins. Now it must be said that Liszt always paid attention to his outside appearance and so he expressed his admiration for that pin to the lady, who took occasion to send him the next day a whole collection of those pins. I saw some very fine specimens among them and said to Liszt that I liked those pins immensely, whereupon he invited me to take some for myself. My modesty made me decline his offer with thanks. How much I regretted this later! About two years afterwards I was at Liszt's house on a similar occasion, and when again the jewelry box was opened I did not see one single pin in it. Jokingly I asked Liszt what had become of my pins? He burst out laughing and said: 'Why, they are now in all parts of the world. The people will steal everything from me, except my bad cigars.'"

The following example will show how susceptible Liszt was to flattery, even the most contemptible sort. Everybody, not only foolish women, kissed his hands, even men did so, and Liszt never objected to this. The most ardent man in this regard was the late music publisher, Taborszky, whom I observed several times. Whenever there was a concert given at the Redoute and Liszt was expected, I saw T. run up and down the hall, and anxiously await the master's arrival. As soon as he saw him approaching he ran towards him and kissed the tails of his overcoat!

A flattering criticism always gave him pleasure, no matter by whom it was written and whether the critic was competent or not. A certain Carl Strauss, whose real profession was banking and who played the violin rather badly, was a music critic for a while, and in one of his articles he expressed a very good opinion of Liszt, and the latter hastened to climb up the four stairs to the critic's apartment, in order to thank him for his kind criticism. Did not even Hanslick boast in his paper: "Yesterday I had a visit from Liszt"; which did not prevent him, however, from exposing the master to ridicule, in a later article.

Another example of Liszt's vanity was told to my father by Bertha Sandor, the well known composer, who lived for a number of years in Paris. Bertha was in Rome at the time Liszt was preparing to enter monastic life. No one had even the slightest idea of Liszt's intention to become a friar. "One evening," related Bertha, "when I was going home from a social affair, together with Liszt, whom I had accompanied to his house, he stopped at the door and asked me not to visit him for a couple of days, but to wait until he sent for me. I was then in the habit of seeing him every day. About three days later I received a message from Princess Wittgenstein, asking me again to visit Liszt, but not in his former apartment; I was to see him at the Vatican. I tried to guess why Liszt now should have his quarters at the Pope's palace. Finally I arrived there and was directed to his room, which was situated at the end of a long corridor. I opened the door but I was almost paralyzed at seeing Liszt dressed as a monk and kneeling on the floor. I was dumbfounded and could not find any words to express my surprise. Liszt arose, not in the least disturbed by my utter astonishment, walked slowly up to me, turned around and, facing me again, asked: 'How do you like me in this costume?'"

The pianist Leopold de Meyer, who lived in Budapest in October, 1876, told my father the following regarding Liszt's decision to enter the monastery. (By the way, I have heard the same story from another person). "Liszt had promised Princess W. to marry her. The Princess was a Russian subject and consequently had to get the Czar's permission, in order to obtain a divorce. She gave as a cause, some very personal reasons. The Czar granted the divorce under the condition that the Princess should be deprived of two thirds of

her income. When Liszt heard of this he withdrew. He had very little money himself and wanted to escape the old lady, now that she had become poor; on the other hand the Cardinal Hohenlohe had promised to compensate him for his renunciation of worldly pleasures, and so Liszt preferred to enter the religious order."

It did not prevent him, however, from doing homage to the fair sex and to God Bacchus, the same as before. Particularly his drinking habit had developed enormously and it is surprising that he could reach such a high age, living in this manner. Of course, this excess did not fail to affect his organism, as will be illustrated by this little story, written by my father:

"One day Liszt sent for me and on entering his room I was rather surprised to hear that he instructed his servant that he was not at home for any one else, whereupon Liszt locked the door. This was at the time when the violinist Renienczi had suddenly left the Hungarian National Theatre, thus putting Liszt in a very unpleasant position. The master was greatly excited, crying, and exclaimed several times:



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'My dear, old friend, be loyal to me and save me from this man!' Evidently he was now able to understand his situation. The papers were already beginning to expose him to ridicule, as he appeared in a rather tipsy condition in public places, for instance at a concert given by the Swedish Ladies' Quartet, where he conducted himself very noisily. Well, on that day I told him my candid opinion of his conduct and gave him all my arguments, which seemed to impress him at that moment. However, my warnings did not have a lasting effect, and after a few days he was the same as before."

I had a similar experience myself in my younger days. One evening I had to take an important letter from my father to Liszt and when, after knocking at the door, I entered his room, I saw the master, with a burning cigar in his mouth, arise from his desk and walk towards me through the smoke filled room, in a rather unsteady manner. When he had reached me he took my head between his hands, as was his habit, and wanted to give me the customary kiss. Of course I shrank back, and then only did he notice his mistake. With the exclamation, "Oh, I have my cigar in my mouth," he took the letter, gave me a cigar, too, and lighted it himself. This happened the winter before he left Budapest forever, and at the very moment when this great man was himself lighting my cigar, I said to myself: "No, you won't smoke this cigar," and I am still keeping it as a precious relic.



## MUSICAL VACATIONS.

Thousands of musical artists and singers may not be found in their permanent homes at this season of the year, but that does not indicate that they have given up work. When last heard from,

Pasquale Amato was singing at the Grand Opera in Buenos Aires.

Olive Fremstad was resting in Portland, Me.

Marcella Sembrich was at her home in Switzerland.

Anton Witek and Madame Witek with Witek's pupil, Franklin Holding, were in Berlin.

Alexander Lambert was in Berlin.

Mary Garden was in Paris.

Caruso was in Paris.

Sergei Klubansky and several of his pupils were due in Berlin.

Louis Persinger was in London.

Paulo Gruppe was in London.

Louise Harper Sweet was at Virginia Hot Springs.

Mrs. C. Howard Royall was in Briar Cliff Manor, N. Y.

Janet Spencer was in London.

Alessandro Bonci was at his villa in Northern Italy.

Geraldine Farrar was singing at the Opera in Berlin.

Riccardo Martin was en route to Madeira and from there is to go to Florence, Italy.

John Philip Sousa was taking part in the New York State shoot.

Augusta Cottlow (now Mrs. Edgar A. Gerst), was on the ocean sailing back to Germany, where she will spend her honeymoon.

Max Liebling was in Gibraltar, Spain.

Tetrazzini was singing at Covent Garden, London.

Orville Harrold was singing at the London Opera House.

Heinrich Hensel was singing at Covent Garden, London.

Fitzhugh Haensel was traveling in Europe.

Madame Nordica was in London.

Harold Bauer was planning to take a class of pupils of all nationalities, from Paris to Lausanne, for the summer months.

Alma Gluck was crossing the ocean, bound for Europe.

Xaver Scharwenka was closing up his work in Berlin, preparing for a summer outing at his second home, in Tarasp, Switzerland.

Rollie Borden-Low was in Vichy, France, having arrived there after a tour in Spain.

George Folsom Granberry was sailing on the Mediterranean.

Arthur Hartmann was in the seventh heaven of delight, playing, with his one year old son.

Madame Namara-Toye was aboard the White Star steamer Canopic, bound for a sojourn in Southern Europe.

William Hinshaw was in Berlin.

Anna Case was at Asbury Park, N. J.

Leopold von Auer was due in Dresden.

Kathleen Parlow was en route to Dresden, where she will study with Auer for a part of the summer.

Corinne Rider-Kelsey was in Maine.

Claude Cunningham and Mrs. Cunningham were also leaving town for Maine.

Philip Spooner was making automobile tours in New England.

Josef Hofmann was in Switzerland.

Mrs. William Rogers Chapman, with a party of ladies, was touring Spain.

William Rogers Chapman was up in Maine planning for the October music festivals in Portland and Bangor.

Albert von Doenhoff and Helen von Doenhoff were at Pine Hill, in the Catskills.

Ida Mampel-Mead was in Silver City, New Mexico.

Mr. and Mrs. Henry Holden Huss and Babetta Huss are opening their summer cottages at Lake George, this week.

Dr. Georg Henschel is in London.

Julia Culp is in Berlin.

OSCAR HATCH HAWLEY, who has just been re-appointed manager of the Cincinnati Symphony Orchestra for another year, called at the Chicago office of THE MUSICAL COURIER last Tuesday, June 11, after his long booking trip. He closed contracts for the winter tour of the Cincinnati Orchestra in Buffalo, Cleveland, Indianapolis, Toledo, Oberlin, Dayton, Columbus, Pittsburgh and Chicago, where the Cincinnati Orchestra will appear on Sunday afternoon, April 6, at the Studebaker Theater, under the management of F. Wight Neumann. Mr. Hawley will enjoy his summer rest with his family at Georgian Bay, Lake Huron. He has taken a large country place at Hartwell, Ohio, a village some twelve miles from Cincinnati, and has bought an automobile to aid in his vacation enjoyments. The Cincinnati manager gave THE MUSICAL COURIER representative some facts concerning the coming season of the Cincinnati orchestra, under the direction of Dr. Ernst Kunwald: Dr. Kunwald came to this country two weeks ago and returned to Europe Tuesday, June 11. He is going to give at his first symphony concert, the Beethoven "Eroica" symphony, the same composer's "Coriolan" overture, and the Vorspiel and Liebestod from "Tristan and Isolde." From this, one can get a general idea of Dr. Kunwald's broad artistic attitude and besides those numbers he will play during the winter as novelties the Mahler symphony No. 7, the Bruckner symphony No. 3, and the Strauss "Domestica." Also Brahms in C minor, the "Pathétique" of Tchaikowsky, and Beethoven Nos. 4 and 6. Of course, he will do a good deal of modern classical music, but will not play to any extent compositions of the French school, except those of Debussy. He is especially fond of the Debussy piano music, but does not care much for the rest of the French school. He is also fond of D'Indy. Of the other modern composers he likes Glazounow and Rachmaninoff very much, Sibelius somewhat, but does not care for Reger or his cult. Much of the modern Italian music is also distasteful to him. Dr. Kunwald will spend the summer (beginning June 20) in the Alps, and will arrive in New York October 17. After spending two weeks there he will go to Cincinnati, arriving about November 1. The first rehearsal of the Cincinnati Symphony Orchestra is fixed for November 10, the first concerts being November 15 and 16, the next pair on November 22 and 23, and from that time every fortnight until the end of the season, April 12.

DR. MUCK was made the recipient of fervid ovations on the occasion of his final appearances in Berlin recently as conductor of the Royal Opera. Many members of the audience shouted "Don't go," "Come back," "Stay here," etc. All of which should please Boston, whose symphony orchestra Dr. Muck is to lead, beginning next fall.

BRESLAU has just finished its Bach festival, the sixth annual event of its kind in Germany. The new three B's in music—Bach, Breslau, and Bethlehem.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

## WAGNER AGAIN STIRS PARIS.

Echoes of the famous Jockey Club incident at the Paris premier of "Tannhäuser," floated into the twentieth century this week, when the New York Herald printed this story of last Saturday's Paris production of "Rheingold":

The performance of Wagner's "Rheingold" at the Paris Opéra last evening was enlivened by the audience. Felix Weingartner had been engaged to conduct the "Ring" series. He persuaded the management, Messrs. Messager and Broussan, to follow the Bayreuth custom of having no extra-actes, the scenes being changed in darkness or behind a veil of steam imitating clouds.

These departures from the comfortable Paris traditions caused some confusion.

The noise made on the stage covered that made by the orchestra. A couple of scene shifters in the interlude between the second and third acts, started quarreling and used language neither soft toned nor parliamentary.

Then the audience took a hand and produced a symphony, that Wagner never could have rivalled, a symphony of whistling, catcalls, cries of "Shameful!" "That's enough!" and "Turn them out!"

Herr Weingartner, evidently wondering whether this was a Paris Opéra tradition, left his desk and went in search of information.

There was a five minute interval of tumult; then Mr. Stuart, the stage manager, came forward, explained that a slight mishap had occurred and implored the audience to have a little patience. Herr Weingartner reappeared, was loudly applauded, took up his baton and the performance was resumed, but not for long, as a few moments later Mime missed his cue and the orchestra had to stop playing. This, however, was a matter of no consequence, as the audience started a hullabaloo in which the leit-motif, "Give our money back!" played a prominent, rhythmical part.

Finally Mime turned up, the performance began again, and this time ended without further incident, but after the mighty storm of the audience Wagner's orchestration seemed almost timid.

Under former regimes at the Metropolitan Opera House we have had Wagner performances just as hurly-burly as the one described by the Herald, but our audiences are neither as volatile nor as jocose as those in Paris, and consequently New York's listeners used to sit stolidly through the series of absurdities and never think of answering the management, especially as the music critics of our metropolis were wont to refer to every local Wagner performance as "the greatest in the world" and "better than at Bayreuth."

VERY foolish appears to be the attitude of the Bishop of Manchester, England, who protested against the engagement of a divorced conductor to lead a public concert in that city. Students of morals and music never have been able to show that any connection exists between the two, and the Right Reverend Bishop makes a sad mistake in mixing the private life of the musician with his performances on the platform. If the good man had his way and it were extended also to other branches of art, the result would be a hardship on the public without helping materially to check the divorce evil. As well ask the world not to do business with a divorced merchant as to ask it to shun the concerts of a divorced musician. The musician is no worse—and no better—than any other kind of man.

WITH horror we read that some American tourists have declared their intention of bringing to this country, duplicates of the signal horns used on the automobiles of the Kaiser of Germany. A description of the noise projecting implements reads as follows: "The musical signal attached to the Kaiser's machines, differs from any other signaling instrument in the world in that it consists of four or five distinct tones, blended into a harmonious whole, which produces more the effect of an operatic recitative than a prosaic blast warning persons of impending danger. It can be heard blocks away, and indicates that the Kaiser is coming long before his high power cars tear along."

A NUMBER of interesting autograph manuscripts and letters are soon to be sold in Berlin at auction by a well known antiquarian. These treasures include eight minuets for piano by Mozart, written in his own hand in 1778. These minuets have never been published. The collection also contains a number of interesting letters written by Mozart to his sister, Marianne, and others. One of these, written to a friend and dated June 27, 1788, gives a graphic portrayal of the wretched condition of the immortal master's finances at the time. "My condition is such," writes Mozart, "that I must have money immediately, but, good God, to whom shall I appeal? I can appeal to no one but you. If you will at least show me the friendship to discover some way by which I can get money, gladly will I pay interest, and I trust you will find some one who will consider my character guarantee enough. If you cannot help me now, my dear B., I shall lose my honor and my credit, the things I desire most of all to retain." Of great interest also are letters by Mozart's father. In one of these he described how Wolfgang, who was then a child, played before the Emperor and Empress at Schoenbrunn. "It will suffice," writes Leopold Mozart, "when I inform you that eight days after our arrival in Vienna we were commanded to their Majesties the Emperor and Empress and were with them from three o'clock until six in the afternoon. Each of my two children was presented with a dress and the Kaiserin gave Wolfgang 100 ducats." In the collection are also a Beethoven manuscript in the master's own hand and a number of letters written by him. Further, manuscripts and letters by Brahms, Bülow, Chopin, Joachim, Mendelssohn, Schumann, Spohr, Wagner, Weber and others. A number of unpublished letters by Heinrich Heine, written to Meyerbeer, are of special interest. As they are to be issued later, their contents cannot now be revealed. The Wagner literature is considerably enhanced by numerous interesting letters written by the master to various important persons. A letter written to the Neue Zeitschrift für Musik by the Princess Wittgenstein complains that Liszt is greatly annoyed by anonymous letters written him from time to time from Leipzig in "blood red ink." "They signify nothing," she concludes, "such exhortations of vindictiveness can only arouse our pity and contempt." Four letters by Gluck, written at Vienna from 1780 to 1797, deal with some interesting musical topics of the day. It is a rare collection of autographs and undoubtedly will bring high prices.

ONLY four societies will compete for the "Kaiser Prize" at the coming triennial Saengerfest to be held in Philadelphia from June 29 to July 4. This is the great singing festival of the Northeastern Saengerbund. The "Kaiser Prize" which was presented by Emperor William twelve years ago, has been won twice by the Junger Männerchor of Philadelphia; should this society win it again, the silver statuette of a minnesinger of the thirteenth century, which is valued at \$10,000, will belong forever to the Philadelphia club. The societies to enter the competition on July 3, when the prize singing contest takes place, are the Kreutzer Quartet Club of New York; the Arion of Brooklyn; the Williamsburgh Saengerbund and the Junger Männerchor of Philadelphia. Already it has been decided to hold the saengerfest of 1915 in Brooklyn.

THE Johann Strauss memorial, which is to be put up in Vienna, is nearly completed and is to be dedicated in the summer of 1913. The difficulty, however, is the lack of money, and until a larger sum has been collected by the committee the matter must remain in abeyance. The address of the committee is No. 1, Walfisch Gasse 8, and anybody who feels inclined to do so can send money there to help along the Johann Strauss memorial. Up to the present time we have no necessity for musical me-

morials in the United States, not even for our opera composers who, thanks to heaven, are still living and living still.

Two self-appointed oracles burst into newspaper print last week. Prince Troubetzkoy says that we would be more moral if we ate less meat, and Minna Kaufman claims that our lack of morals is

due to the influence of the demoralizing popular songs which are heard on every side. THE MUSICAL COURIER begs to differ, and ascribes the nation's badness to the effect of \$10,000 opera competitions, and to the stuff which some musical practitioners tell the reporters about how many per cent. of their colleagues are competent and how many per cent. are not.

## CHRISTINE MILLER'S ENGAGEMENTS.

From September, 1911, to July, 1912.

### FESTIVALS.

Worcester, Mass. (leading contralto), September 27.  
Cincinnati, Ohio, May 7, 8 and 11.  
Evanston, Ill (North Shore), June 1.



CHRISTINE MILLER.

Norfolk, Conn., July 24.  
Fargo, N. D., June 3.

### ORCHESTRAS.

Theodore Thomas Orchestra, Pittsburgh, November 7.  
New York Symphony, New York City, December 31.  
New York Symphony, Brooklyn, February 3.  
Cincinnati Orchestra, Cleveland, November 29.  
Minneapolis Orchestra, Minneapolis, December 1 and 3.  
St. Paul Symphony, St. Paul, February 18.  
Memphis, Tenn., Symphony, May 14.

### ORATORIOS.

New York City, "Messiah" with Oratorio Society, December 27 and 29.  
Boston, "Messiah" with Handel and Haydn Society, December 18.  
Philadelphia, "Messiah" with Choral Society, December 26.  
New York City, Verdi "Requiem" with Toronto Mendelssohn Choir, February 28.  
Toronto, Ont., Verdi "Requiem" with Toronto Mendelssohn Choir, February 7 and 8.  
New Haven, "Judas Maccabaeus" with Oratorio Society, December 14.

### RECITALS BEFORE UNIVERSITIES AND SCHOOLS.

Yale (Schubert program), December 11.  
Bryn Mawr (Schubert program), December 15.  
Princeton (Schubert program), December 16.  
Dobb's Ferry, N. Y. (Schubert program), February 29.  
Northwestern University, January 16.  
Amherst College, March 1.  
Lake Erie College, January 22.  
St. Agatha's, New York City, February 2.  
Fargo (N. D.) Conservatory, December 4.  
Miss Cowles' School for Girls, November 11.  
St. Joseph's Academy, Greensburg, Pa., May 1.  
Teachers' Institute, Greensburg, Pa., December 21.  
High School, Irwin, Pa., March 25.

### RECITALS BEFORE CLUBS.

New York City, Haarlem Philharmonic Society, November 16.  
New York City, MacDowell Club, January 2.  
Chicago, Lakeview Club, January 15.  
Pittsburgh, Art Society (Max Reger program), December 8.  
Pittsburgh, Hotel Schenley (Ritz-Carlton series), January 20.  
Pittsburgh, Young Men's Club, November 13.  
Pittsburgh, Westminster College Alumni, March 22.  
Syracuse, Arts Club, November 14.  
Washington, D. C., at the Playhouse, March 21.  
Fairmont, W. Va., Church Benefit, November 22.  
Marietta, Ohio, Y. M. C. A. series, November 23.  
Burlington, Ia., Artists' series, January 17.  
New Britain, Conn., Teachers' Club, February 1.  
Des Moines, Ia., Artists' series, February 12.  
Wausau, Wis., Tuesday Musical, February 14.  
Appleton, Wis., Philharmonic Society, February 16.  
Erie, Pa., Artists' course, April 23.  
Orange, N. J., Artists' course, May 17.  
Lake Forest, Ill., private recital, June 7.

### CONCERTS WITH CLUBS AND WITH OTHER ARTISTS.

Denver, Apollo Club, February 20.  
Milwaukee, Arion Club, February 15.  
Louisville, Musical Club, February 23.  
Indianapolis, Maennerchor, March 8.  
Syracuse, Liederkranz, April 15.  
Cleveland, Mendelssohn Club, March 28.  
Albany, Mendelssohn Club, December 13.  
Detroit, Orpheus Club, March 5.  
Galveston, Orpheus Club, March 11.  
Utica, N. Y., B Sharp Club, April 8.  
Waterloo, Ia., September 22.  
Hartford, Conn., October 6.  
Lakewood, N. J., January 5.  
Pittsburgh, Hospital Benefit, January 25.  
Greensburg, Pa., Mendelssohn Club, January 26.  
Racine, Wis., Choral Club, February 13.  
Frederick, Md., October 9.  
Hagerstown, Md., October 10.  
Winchester, Va., October 12.  
Harrisonburg, Va., October 13.  
Parkersburg, W. Va., October 17.  
Portsmouth, Ohio, October 19.  
Clarksburg, W. Va., October 20.  
Keyser, W. Va., October 21.  
Lynchburg, Va., October 23.  
Winston-Salem, N. C., October 25.  
Goldsboro, N. C., October 26.  
New Bern, N. C., October 27.  
Wilmington, N. C., October 28.  
Cheraw, S. C., October 30.  
Columbia, S. C., October 31.  
Asheville, N. C., November 2.  
Concord, N. C., November 3.  
Greensburg, N. C., November 4.

### Borchard in Russia.

Adolphe Borchard, the pianist, has been engaged to play a concerto cycle in St. Petersburg and Moscow. Baron Stackelberg, director of the "Orchestre de la Cour Imperiale de Russie," of which Hugo Warlich is conductor, and at times Nikisch also, has engaged Borchard to play the works in the form of a story of the piano concerto. The cycle will take place March 4, 12, 13 and 14, 1913, at St. Petersburg, and following is the list of concertos to be played:

D minor	Bach
C major	Mozart
E flat major	Beethoven
A minor	Schumann
D minor	Brahms
F minor	Chopin
E flat major	Liszt
Variations Symphoniques	César Franck
C minor	Saint-Saëns
Fantaisie	Tchaikowsky
First concerto	Rachmaninoff



# REMARKABLE GROUP OF VIOLINISTS.

Photographed on May 20 at the Berlin Home of The Musical Courier.



Seated on the floor are the two sensational prodigies, Jascha Heifetz, a Russian, aged eleven, at the left, and Laszlo Ipolyi, aged twelve. Then, reading from left to right in the first row, sitting: Gustav Hollaender, Willy Hess, Theodore Spiering, Fritz Kreisler, Arrigo Serato, Michael Press. Standing behind Press is Alexander Petschnikoff, and behind Kreisler, Julius Thornberg, concertmaster of the Philharmonic Orchestra; standing between these two is Hermann Fernow, the head of the Concert-Direction Wolff. The others standing in this row, from left to right, are Ipolyi and Heifetz, the fathers of the two prodigies: Mrs. Abell, Mrs. Petschnikoff, Mr. Abell, Mrs. Kreisler. Behind these are seen, still reading from left to right, Eleanor Spencer, Victor Heinze, Alberto Jonas, Dr. Mergulies, Joseph Greven, Nicolene Zedeler, Miss Z. G. Whitson, Paul Elgars and Elizabeth Kupper, conductor of the Berlin Women's Orchestra.

An informal musicale was given on May 20 by Mr. and Mrs. Arthur M. Abell in honor of the two wonderful prodigies. Ipolyi played the Paganini concerto and a Veracini sonata, and Heifetz, whom Leopold Auer declares to be the greatest genius that ever studied with him, played the Mendelssohn concerto and a number of smaller pieces. Marcel van Gool accompanied the concertos and Fritz Kreisler all of the other numbers, including several of his own compositions played by Heifetz. The sight of these two children playing before such a group of famous violinists was impressive and inspiring.

# LONDON

The Redbourne Hotel, Great Portland Street,  
London, W., England, June 7, 1922.

A unique and interesting concert is that which is announced for June 14, at Queen's Hall, when the Pianola will be the soloist with the London Symphony Orchestra, Arthur Nikisch conducting. The Pianola will play the Grieg A minor concerto and the Hungarian fantasia by Liszt, besides accompanying Elena Gerhardt in several songs she is announced to sing.

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Anna Pavlova has issued cards for an "at home," June 13, at her home in Hampstead. The noted dancer has had a phenomenal success at the Palace this season, and recently brought forward in her new dance, "Amarilla," a remarkable exhibition of her power as a dancer to express the psychic and emotional phases of mind. In this new



BUSONI.

dance and in "Le Cygne," the tragic note is paramount and expressed with great art.

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The event of the week in musical circles was the Busoni concert given at Queen's Hall June 5, when the program was constructed of Busoni's suite, "Turandot," his "Berceuse Elégiaque," the Mozart "Seraglio" overture, to which Busoni has appended his own ending in a form designed for concert performance of the overture, and the Liszt "Totentanz" and "Emperor" concerto (Beethoven). In the latter two named compositions Busoni was the soloist with the Queen's Hall Orchestra, Sir Henry J. Wood conducting, and in the three first named works he officiated as conductor. It is a non-controversial fact that

Busoni occupies a foremost place in the ranks of contemporary writers of the most advanced thought in musical composition. And at the above mentioned concert he brought forward, in particular in the "Elégiaque," an example of his most modern impressionistic style of musical delineation, far surpassing in its extreme modernism any previous work of this that has been heard in London. In character the "Elégiaque" is of the somber, and as its subtitle, as noted on the score, affirms the work as "A Man's Cradle Song at His Mother's Coffin," it is in fitting mood with its inspirational source. It is scored for the unusual orchestra of three flutes, solo oboe, two clarinets in A, bass clarinet, four horns, six violins, six violas, six cellos, six double basses, a gong, celesta, and a harp. Its tempo is andantino calmo, and in a general way one might say it was one long subdued cry of lament. In the suite "Turandot," formed from the incidental music written to a comedy of that title, which is based upon a fairy tale, the composer proved his genius for the operatic genre of writing. Throughout the composition, which is divided into some eight movements, there was ever present the sense of the theater, the picturesque, and the power of vivid contrasts. It is a most interesting composition. Of Busoni the pianist little need be said; he ranks supreme, and his conception of the Beethoven "Emperor" concerto was a great achievement. In the Liszt "Totentanz," which he recently played at Queen's Hall as soloist with the Philharmonic, he is unique and presents this death dance as a work of the highest artistic conception, as it is so easy for it not to appear to be, in the delineation of the less gifted virtuosi. In the Busoni interpretation it is more Busoni and less Liszt, and therefore the conception is more expansive. There was a very full attendance and much enthusiasm.

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The eleventh regular symphony concert by the London Symphony Orchestra at Queen's Hall, June 3, was conducted by Arthur Nikisch. The symphony was the Paderewski symphony, and the soloist, Elena Gerhardt. As the Paderewski symphony has been reviewed in the columns of THE MUSICAL COURIER on the occasion of its introduction (at Boston) to the musical world, there is no need for further comment here. The work came first on the program and consumed one hour and ten minutes in its evolution. As to its interpretation, suffice it to record a reading under Nikisch true to all its best interests. Other orchestral numbers were the Strauss "Don Juan" symphonic poem and the "Tannhäuser" overture. Miss Gerhardt sang two Strauss songs, "Morgen" and "Wiegenlied," with orchestrations that were originally written for Mrs. Strauss and which were only recently given to Miss Gerhardt by the composer, as they are not published. "Elizabeth's Prayer" was another number sung by Miss Gerhardt with all her accustomed taste and impeccable style.

\*\*\*

At her concert at Bechstein Hall, June 6, Lula Mys-Gmeiner, the noted lieder singer, presented a most attractively arranged and uncommon list of Schumann, Schubert, Hugo Wolf and Brahms lieder. Though she does not possess a voice of great variety of tonal nuance, there is a certain recompense for the absence of this in the fine sense of the phrase outline, the dramatic feeling and great musical intelligence evinced in all she does. Especially

worthy of mentioning were the "Das Lied im Grünen," by Schubert; the "Geisternähe" and "Der Nussbaum," by Schumann, and the four Wolf songs. A wonderfully spirited reading of the Schubert song was Miss Gmeiner's. And in "Es steht ein Lind" and "Mien Mädle hat einen Rosenmund," by Brahms, the singer displayed her thorough knowledge of the spirit of her Brahms which must have been a delight to any stray Brahmsian in the audience with connoisseur taste. At all times is this artist in harmony with the most subtle intentions of the composer. The entire recital was one of great musical and esthetical values.

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Two talented young artists are Florence Greenwood, pianist, and Miss Hayward-Webb, soprano, who gave a joint recital at Aeolian Hall, June 5. Miss Greenwood opened the program with the Bach English suite, No. 2, in A minor, which she played with unfailing technique and no little musical feeling. Later she played the Beethoven "Appassionata" sonata with remarkable understanding and virtuosity. Two groups of songs by Miss Webb, the first in Italian and French, the second in German, were excellently presented. The young singer has a full round quality of voice, under good control, and she acquitted



A COMPOSER OF NOTE.

This is the picture of Haydn Theophilus Spoochwanger, who has written the one thousandth song called "June" received by THE MUSICAL COURIER this spring.

herself admirably in regard to technical difficulties. As to the interpretation of numbers such as Strauss' "Traum durch die Dämmerung," and the Brahms "Liebestreu" and "Der Schmied," a greater maturity of thought and more practical experience in singing before the public is needed, when, no doubt, Miss Webb will take an enviable place in the musical world of singers.

\*\*\*

Gertrude Peppercorn, the English pianist, made her reappearance before a London audience at Aeolian Hall, June 4, in a recital of the Brahms ballade in B minor; the Brahms-Paganini variations; sonata, "Moonlight," Beethoven; overture to "Tannhäuser," Wagner-Liszt, and three Chopin numbers—the fantasia and two preludes, the B minor and F major. Miss Peppercorn has remarkable technical command and her sense of dynamics is well developed. She gave a well defined reading of the variations, with a marked rhythmic accentuation, and a differentiating mood and character of the various variations were also a noticeable and interesting feature of her conception. In the very difficult Wagner-Liszt "Tannhäuser"

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overture her ease and poise formed a grateful accompaniment to the unraveling of the mysteries of technic, and in the "Moonlight" sonata she was in command of just the right note of sentiment, and gave a very interesting and balanced reading. Again, in the Chopin group the poetry of thought, the rounded phrase and imaginative sense were all prominently to the fore, with always the personality of the performer adding a distinguishing and individualizing nuance to all her readings. It is to be hoped that Miss Peppercorn will be heard soon again in public.

\*\*\*

Gwendolen Logan gave the second and third recitals of her "Spoken Songs" at Steinway Hall, June 3 and 5. Poems by Walt Whitman, Bret Harte, A. F. Hausman, Whittier and "The Fifth Chapter of the Song of Solomon" were among many admirable numbers on her program, which were recited to specially written music. A keen, poetic sense, a feeling for words, and a very sympathetic timbre of voice and excellent enunciation, all combine to a finish of delivery, to which is added a very pleasing individuality and no little imagination in the general conception and presenting of the poems. Miss Logan is much more than an accomplished elocutionist. She should individualize her readings to a greater degree and give them without the music background.

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Rhoda Simpson, the young Canadian violinist, made a very favorable impression on the occasion of her recital, at Steinway Hall, June 4, when, accompanied by Adolph Mann, she played the Handel A major suite for violin and piano; the Sinding A minor suite; concerto in D major, by Paganini; a Mozart andante; scherzo-tarantelle, Wieniawski, and the Pugnani-Kreisler minueto. Possessing a good, firm bow arm, and producing a tone of a sustained singing quality, the young artist gave an excellent reading of the Handel suite. Her intonation is true, and she has much facility in the left hand, which the Paganini concerto demands and in which she justified her selection of this work. She is also gifted with fine musical temperament and much charm of manner, and she was enthusiastically received by her audience and had to respond to many recalls at the completion of her program.

\*\*\*

The joint recital given by Georg Henschel and F. D. Kelly, at Aeolian Hall, June 3, called out a most appreciative audience. Mr. Henschel sang two groups of songs, the first constructed of Schubert's "Ganymed" and "Gruppe aus dem Tartarus," and Schumann's "Die Löwerbraut" and "Ballade des Harfners," four songs, in which he stands alone in his capacity to call up the innate spirit and character of the mood values. And for that matter the same might be said of his second group, and especially of the Loewe ballad, "Henry the Fowler," the last song in a group beginning with two Brahms numbers, "Nacht mehr zu dir zugehen" and "Wie wohl und frisch," and followed by Liszt's "Die Vätergruft." Among Mr. Kelly's numbers was his own "Waltz Pageant," some eleven short compositions.

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Mischa Elman gave his only recital of this season at Queen's Hall, June 4, when, accompanied by Percy Kahn at the piano, he played a well chosen list of compositions with his characteristic verve and beauty of tone. The opening number was the No. 4 A minor sonata, by Beethoven, for violin and piano, followed by the Saint-Saëns concerto in B minor, which was presented with great virtuosity. In the Handel D major sonata, which came next, the violinist infused a fine nobility of thought in the opening adagio, and was, throughout the work, entirely at his best. A miscellaneous group completed the program.

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The fourth special concert at Albert Hall was given by the London Symphony Orchestra under Nikisch, and with Bachaus, the pianist, and Edmund Burke, the Canadian baritone, as soloists. It was one of the most interesting of the Albert Hall concerts this year, and a great ovation was given Nikisch.

\*\*\*

Jacques Thibaud gave the third and last in his series of three London violin recitals at Bechstein Hall, June 5, when he was assisted by Arthur Rubinstein. Mr. Thibaud is an artist of great refinement, his conceptions are distinguished in this respect, and his technic at all times subservient to the end in view and is never obtrusive. His three programs have represented selections from the best in violin literature, and he has demonstrated both his knowledge of the traditional and his capacity for original thought. Negotiations are pending for Mr. Thibaud's appearance in the United States in the near future.

EVELYN KAESMANN.

#### Recitals by Bristol Pupil.

Frederick A. Delano, the young baritone, who has recently returned from Germany, where he sang in opera, has been on a short tour in Pennsylvania. His song recitals were pronounced highly successful and the singer was especially praised for his style and diction. Mr. Delano has a fine voice; he is a pupil of F. E. Bristol, of New York.

#### Stokowski Captures London.

Leopold Stokowski, whom rumor has been crediting with the successorship of Carl Pohlig as leader of the Philadelphia Orchestra, made a tremendous impression in London recently when he led a Queen's Hall orchestral concert.



LEOPOLD STOKOWSKI.

The MUSICAL COURIER reprinted some of his English press notices last week, and is in a position to offer some more herewith concerning the same event:

An audience of quite exceptional proportions gathered at Queen's Hall on the 22d inst. eager to hear the London Symphony Orchestra, lately returned from their successful tour abroad with Arthur Nikisch, in a program of music conducted for the first time in London by Leopold Stokowski, who for the past three years has led with distinction the Cincinnati Symphony Orchestra. And it is gratifying to record that none were doomed to disappointment. The program consisted of the masterly rendering of Wagner's prelude to "Die Meistersinger," a charming performance of Debussy's "L'Après Midi d'un Faune," a virile reading of Tchaikovsky's "Marche Slave," Glazounow's violin concerto in A (the solo part of which was admirably rendered by Mr. Zimbalist) and Brahms' noble Symphony No. 1 in C minor. In the rendering of the last item the newcomer achieved the highest distinction. Indeed, the work of Brahms has rarely, we believe, been heard to greater advantage. A strong, virile, compelling conductor, alive to the lofty dignity of the great classic, and permeated with its chaste and passionate spirit, he led the London Symphony Orchestra through a performance which will undoubtedly be numbered among its greatest achievements. It was a splendid triumph alike for the conductor and his forces, and aroused intense and enthusiastic appreciation. We look forward with the greatest pleasure to again hearing this noble work under the baton of Herr Stokowski. —Darluch Post, May 25, 1912.

On Wednesday afternoon M. Stokowski, the conductor of the Cincinnati Orchestra, made his first appearance in London. He is of Polish birth, is twenty-eight years old and lives in Munich when not engaged in Cincinnati. It is said that under his direction the

noon the clever Russian violinist, Efrem Zimbalist, was heard in Glazounow's concerto in A. —Pall Mall Gazette, May 24, 1912.

This afternoon the Queen's Hall was well filled at an orchestral concert given by Leopold Stokowski, a young Polish musician who, practically unknown three years ago, has now become a factor of no small importance in the United States, where he holds the post of conductor of the Cincinnati Symphony Orchestra, a body that owes its existence to the initiative of Mrs. W. H. Taft, wife of the President. On this occasion M. Stokowski had the co-operation of the London Symphony Orchestra, and the results obtained in the "Meistersinger" overture and Brahms' first symphony in C minor at once made evident that we had before us a conductor of no ordinary abilities, and one who found no difficulty in making the players under him follow every moment of his nervous, sensitive beat. Debussy's "L'Après Midi d'un Faune" found in him an equally sympathetic interpreter, the rendering M. Stokowski secured of the French master's work, indeed, being almost beyond criticism in the perfection of its delicate shading and soft-hued tints. Efrem Zimbalist appeared as the soloist at this interesting concert and in Glazounow's violin concerto in A, a rather unique specimen of its class, his refined and fluent technic were displayed to much advantage. —Scotsman, May 24, 1912.

If Leopold Stokowski, who made his debut at Queen's Hall yesterday afternoon as conductor of the London Symphony Orchestra, had any doubt as to his reception, it must have been dispelled very early in the program. Although barely three years have elapsed since his artistic talent was first recognized, the young musician has by his almost intuitive conception of the works of some of our greatest composers, forced himself to the front rank of classical conductors. The choice of numbers certainly covered a wide field, ranging as it did from very familiar examples of Wagner, Brahms and Debussy to the magnificent "Marche Slave" by Tchaikovsky, all of which were magnificently interpreted. The new conductor was assisted by that brilliant young violinist, Efrem Zimbalist, whose concerto in A from Glazounow won universal favor. Mr. Stokowski has left an impression upon British concert goers which makes them eager for his next appearance. —Dublin Daily Express, May 24, 1912.

Mr. Stokowski is under the management of the Concert Direction Daniel Mayer, London.

#### Sundelius' Successes and Summer Plans.

A singer of constantly growing powers and universally a favorite wherever she appears, Marie Sundelius' splendid successes in Philadelphia and St. John, N. B., where she recently appeared in festivals, are not at all surprising to those who have followed the rapid progress of her career. Mrs. Sundelius leaves the last week in June for her lovely summer home at West Georgetown, Me., on the Kennebec River, to remain until September, though even the vacation period is not wholly one of rest for this busy singer, since her engagement for a two days' festival, July 13 and 14, at the University of Virginia, Charlottesville, Va., comes during this time. The following notices clipped from Philadelphia and St. John papers voice the opinion of the press in these cities.

Another surprise was the superb singing of Marie Sundelius, of Boston. It was her first appearance in this city, and she won the instant and hearty approval of the audience. Her voice, a coloratura of splendid volume, beautiful quality and splendidly placed, was heard to distinct advantage in the famous but difficult aria from "Traviata," "A fors' e lui," and the succeeding "Sempre Libre." —Philadelphia North American, May 31, 1912.

Mrs. Sundelius' liquid voice, one of color and beauty, was heard to fine advantage in Micaela's aria from "Carmen." —Philadelphia North American, June 1, 1912.

Mrs. Sundelius, whose singing at the presentation of the "Creation" on Monday evening and at the two concerts of the Choral Society won for her hosts of friends, left this morning on her return to the States. On Wednesday afternoon Mr. and Mrs. G. S. Mayes were hosts at a delightful at home in honor of Mrs. Sundelius. Their guests were music lovers of St. John and the distinguished singer most graciously entertained the company with several songs. No soprano heard in St. John in years has given greater pleasure than this accomplished artist. Not even the great divas of the grand opera world who have sung here have been more satisfactory. Music lovers will long remember the visit of Mrs. Sundelius and will hope for her early return to St. John. —St. John Globe, May 16, 1912.


#### Riheldaffer Engagements.

As Maid Marian and Annabel in De Koven's "Robin Hood," Grace Hall Riheldaffer achieved a distinct success at the Wooster University, Wooster, Ohio, June 11. She was compelled to repeat each of her solos, and the florid "Forest Song" elicited much applause.

She appeared June 8 in Pittsburgh in the concert following the annual picnic of the Theosophical Society, winning especial favor for her exquisite rendition of Cadman's "From the Land of the Sky-Blue Water." In August, Mrs. Riheldaffer will go West for Chautauqua work, opening August 8 at Charles City, Ia. She is also now booking for January and February, 1913.

#### Goodson to Return in 1913-1914.

Katharine Goodson, the great English pianist, sailed from New York for England, Saturday, June 15, on the St. Louis, of the American Line. Miss Goodson arrived in this country on January 10 to begin her fourth tour of America, and she has played almost constantly since her arrival five months ago. Miss Goodson is to return to America for her fifth tour, October, 1913, and she will remain until early in the summer of 1914. The present tour was under the management of Antonia Sawyer and the fifth will be under the same management. Miss Goodson will again play the Knabe piano on the next tour.



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orchestra has made a rapid advance in public favor, and having heard him, one can well believe it. He has a fine control over his forces and his readings are sane and yet full of temperament, while his conducting of "L'Après Midi d'un Faune" showed that he has imagination, too. His interpretation of Brahms' first symphony had many fine qualities. It was intellectual, yet never heavy, and he reproduced the romance of the opening of the finale impressively. His methods are restrained till a climax comes and when it does come it makes all the more effect because of the preceding restraint. M. Zimbalist played Glazounow's violin concerto with great virtuosity and very artistically. —London Star, May 24, 1912.

Leopold Stokowski, who gave an orchestral concert at the Queen's Hall on Wednesday afternoon, is certainly a conductor of marked ability. He is the director of the Cincinnati Orchestra, and, it is said, has given to this organization a position of real importance in the States. At this one cannot be surprised, for the first essential for success of the kind is in a large measure, the power of bending the players to his will. There was every evidence of this command in the playing of the London Symphony Orchestra on this occasion, and it is done without wasted energy in the direction of extravagance of gesture. Mr. Stokowski's demeanor is on the quiet side, but his heat is exceedingly firm and authoritative. A fine test of his interpretative powers was supplied with the "Meistersinger" overture and the Brahms C minor symphony. The performances were masterly, the playing was very strong and vital in rhythm, the tempi, too, being generally satisfying. During the after-

# CHICAGO

CHICAGO, Ill., June 15, 1912.

The American Conservatory of Music gave its twenty-sixth annual commencement exercises and concert at Orchestra Hall last Thursday evening, June 13. The large hall was filled with friends of the school and parents of present and former pupils. The American Conservatory of Music, of which John J. Hattstaedt is president and Karl-



JOHN J. HATTSTAEDT.

ton Hackett and Adolf Weidig, associate directors, and which for many years has been under the secretaryship of Fannie E. Warren, is one of the strongest and best managed schools in the Middle West. The advisory board is made up of the president, his associate directors and Victor Garwood, Allen Spencer, Herbert Butler, Wilhelm Middleschulte, Henriot Levy, Ragna Linne and Silvio Scionti. Beside these artists of national and some of international reputation, the faculty includes a corps of teachers such as few institutions of the same kind can boast, and efforts of the teachers have been well rewarded, since each one of the students who appeared on the platform of Orchestra Hall last Thursday evening proved to be exceptionally well schooled. The American Conservatory, founded in 1886 by its president, John J. Hattstaedt, has graduated many artists who have a conspicuous place in the musical sphere of America, and some of them have even invaded Europe, where they have also won recogni-

tion. The program for the twenty-sixth annual commencement exercises and concert was of unusual merit. The orchestra, under the direction of Adolf Weidig, opened the festivities with the vortspiel to "Meistersinger," by Wagner, brilliantly conducted by Weidig, who for years was a prominent member of the Theodore Thomas Orchestra and of the Spiering Quartet. Mr. Weidig showed his worth as an excellent orchestral conductor, not only by the splendid rendition given this number, but also by the good support given all the soloists during the course of the evening. Esther Hirschberg, a young pianist, revealed herself the possessor of a good tone and facile technic in the Rubinstein concerto for piano in D minor, first movement. Dorothy Dauncey, a high soprano, with a flexible and pliable sympathetic voice, sang well the ballad and jewel song of "Faust." The Ernst concerto for violin in F sharp minor served to introduce Marion Barry, a talented young violinist, who scored heavily in her selection. Nina Mesirow showed the result of good training by a clever reading of the Arensky concerto for piano in F minor, first movement. Her display of bravuras, as well as deep poetical thought, gave the selection a touch of the finished artist, and though she probably will continue her studies she has been well guided and her success did credit to the school where she has been taught and also to the teacher who has directed her steps toward the difficult task of becoming an interesting pianist. Louise Hattstaedt, soprano, and daughter of the head of the American Conservatory, has often been heard in concert and recital and has graduated from the students' class, being today a full fledged professional. Her singing of the "Je dis," the Micaela aria in "Carmen," would have done credit to an operatic singer. Her diction is excellent and she sings with great intelligence. Miss Hattstaedt has been taught that beside voice, breath control and diction, singing requires brain work, and all through her song it was easy to understand that she was using her head as well as her throat to give her effects. Karleton Hackett, under whose tutelage Miss Hattstaedt has been for many years, has done much with his charge and to him is due great credit for her work. William Roller, in the difficult Beethoven concerto for violin in D major, played the first movement with good understanding. His bowing is correct, his tone pure, and, as a whole, his performance was creditable. Fredericka Gerhard Downing sang the aria from Verdi's "Don Carlos," "O, Don Fatale," and she, too, came in for a great part in the enjoyment of the evening. Her work is exceptionally good for one who styles herself a student, as she seems to have graduated from the pupils' line and entered into the professional field. She distinguished herself, and though the name of her teacher is unknown to the writer, her voice production was such as to warrant her having



KARLETON HACKETT.

been connected with a very good class and a good instructor. Lyra A. Hurlbut, who was the last soloist down on the program, was one of the most satisfactory pupils heard at any commencement concert. She played the Tschaiikowsky concerto for piano in B flat minor, second and third movement. Miss Hurlbut has a future before her. This prophecy is made on the basis of the manner in which she acquitted herself of the concerto. It was good playing, such as seldom is heard in a concert given by pupils, and Miss Hurlbut, as well as the other students who figured at this concert, showed the high standard reached by the American Conservatory. Dean Nathaniel Butler, of the University of Chicago, made the customary



ADOLF WEIDIG.

speech and afterward President John J. Hattstaedt awarded the diplomas, certificates and the gold and silver medals. It might be a good thing for Mr. Hattstaedt to stop giving gold and silver medals, as glittering charms are not necessary to shed luster on his school. The work of this institution speaks for itself, and Mr. Hattstaedt is known to be an opponent of medals as well as of free scholarship, and the sooner this practice comes to a stop the better it will be for the uplifting of music in Chicago.

Julius Gold, professor of musical science at the Drake University of Des Moines, Ia., arrived in Chicago last week and informed this office that he will teach in Chicago during the summer months.

A meeting of the board of directors and executive committee of the North Shore Festival Association took place last Tuesday afternoon, June 11.

The Columbia School of Music announces its eleventh annual concert and commencement for Friday afternoon, June 21, at the Illinois Theater. Edward H. Quinn, baritone, and a pupil of Louise St. John Westervelt, will sing "Even Bravest Hearts," from Gounod's "Faust."

The Chicago Operatic Quartet, which is made up of Leonora Allen, soprano; Rose Lutiger Gannon, contralto; John B. Miller, tenor; Arthur Middleton, basso, and Edgar Nelson, pianist, leaves next week for the Pacific Coast. The quartet will appear in Portland, San Francisco and other large Coast cities.

Luella Chilson Ohrman, the gifted soprano, has had an unusually busy season, appearing in orchestral work with the Minneapolis Symphony, Theodore Thomas and the Boston Symphony Orchestras, and as soloist at the Worcester Festival. She also filled several oratorio dates with the Apollo Musical Club of Chicago, in "Caractacus," appearing on two days' notice. She also sang in opera, creating the soprano part in "Narcissa," when that opera was given its premiere in Seattle on April 22. As recitalist she furnished the program in thirty cities in America on a tour of principal Southern cities with a well known quartet. Mrs. Ohrman's dates for next season are as many as those filled this year, therefore she expects to

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have a very busy season. She has made a study of oratorio and sang many works this year, winning as much success in that field as she has previously won in recitals and orchestral concerts.

Regina Watson, the well known pianist and teacher, has been very ill for many weeks, although at the present time she is on the road to recovery. As soon as her health will permit Dr. and Mrs. Watson will go to Colorado to remain until late in the autumn. The wonderful air there and all cessation from responsibility, they hope, will bring about a complete recovery.

Thomas N. MacBurney, the well known Chicago vocal teacher, was married on June 5 and closed his studios during his honeymoon. The popular teacher will be back in his studio in the Fine Arts Building on June 27.

The Bush Temple Conservatory gave its annual commencement exercises and concert at the Bush Temple Theater, Saturday afternoon, June 15. The soloists were students of the Bush Temple Conservatory, who were brilliantly assisted by the Bush Temple Conservatory Orchestra, under the direction of its leader, Martin Ballmann. The large theater was filled with friends and parents of the soloists beside a cohort of musicians and teachers from various other colleges. The program opened with the Schubert "Unfinished Symphony," first movement, which was given a good reading by the Bush Temple Conservatory Orchestra. Nellie S. Hennessy played Henselt's concerto, first movement, in which she demonstrated the result of good training, her interpretation of the number being praiseworthy in every respect. Esther Nelson sang the recitative and aria "Yes, at Length it is the Moment," from Mozart. She is the possessor of a sweet soprano voice, which has been well cultivated, and her success was as meritorious as it was deserved. Alice Wright Baker executed brilliantly the Liszt concerto in E flat. This was followed by a ladies' chorus, with baritone obligato, entitled "Airy Fairy Lillian," from the pen of a pupil of the Bush Temple Conservatory, Albert Schmutz, who sang the baritone obligato. The choral had on this occasion its first hearing and was conducted by Madame Justine Wegener, of the Bush Temple Conservatory faculty, assisted by Earl Prah and a ladies' chorus of some fifty voices, all pupils of the conservatory. It is an innovation to put the work of a pupil of a school on a commencement program, and that the new venture was a success was shown by the warm reception tendered the members of the chorus and the composer. Adelaide Lewis, contralto, sang the Saint-Saëns aria from "Samson and Delila," "My Heart at Thy Sweet Voice," in such fashion as to satisfy her teacher and friends as well as all those who were present at the concert. The string orchestra played two intermezzi, the Schumann "Traumerei," and Erich's "Pansy." The main feature on the program was reserved for the last number, which introduced Robert Warner in the double capacity of composer and pianist. Mr. Warner played the first movement of his own concerto in C minor. The Bush Temple Conservatory has developed several talents since its foundation, but seldom has the degree of master of music been better deserved than

on this young Kansas man, who, probably, will make a name for himself in the field he has just entered. It may be said that Mr. Warner's product is original and showed this artist to be a musician of the first order. He gave ample proof of the esteem in which he is held at the school, not only by the work itself, but also by his rendition of the composition. Mr. Warner was recalled time after time to the stage to acknowledge the plaudits, and his name will be well remembered by the music public as a future has been predicted for him by his teachers as well as critics. The Bush Temple Conservatory, which is under the direction of Kenneth M. Bradley, is one of the most serious schools in this country, and certainly one of the best in the Middle West. The director of the school, Mr. Bradley, himself a deep student, a university graduate and a man of high principles, has surrounded himself with a good faculty. Pupils have to work in that school as the rules are rigid, and a poor pupil, musically speaking, is not in great favor with the head of the institution nor with the teachers. They are looking for studious material—students who want to accomplish good results and not

Wm. Winking, Chicago, Ill.

Wm. Winking, Chicago, Ill.  
on 22 June 1913

*Der Hingebendste glaubt an mich  
zu tiefen, des Meeres Rausch der See  
die Längungstiefe der Ozeane, der See  
gestaltete mich aus, und ich die  
tiefen, der See, der Ozeane, der See  
und die Längungstiefe der Ozeane, der See  
Ref. Theodor Schuchter*

those who take lessons merely as a pastime. The Bush Temple Conservatory pupils are well fitted to enter the profession after graduation at that school, and the class of 1911-12 has been one of the best that has come from the institution.

Wilhelm Middelschulte, organist of the Theodore Thomas Orchestra and teacher at the American Conservatory, will dedicate a large organ at Zion City, June 27. The organ has 5,055 speaking pipes, the largest of which is twenty-two feet long and the smallest five eighths of an inch long. This gives the organ a total of nearly 1,500 more pipes than the instrument in the Mormon Tabernacle at Salt Lake City.

W. Lamping, cellist of the Minneapolis Symphony Orchestra, will not be with that organization next season, but will devote all his time to concertizing. Mr. Lamping was in Chicago last week and called at the Chicago office of THE MUSICAL COURIER, giving the above information.

The picture of Mrs. Stacey Williams and her pupils, which was published in last week's MUSICAL COURIER on the Chicago page, represented the well known vocal teach-



ANTON FOERSTER AND HIS PUPILS

From left to right: Jean Wiederhorn, Agathe Langrich, Anton Foerster, W. Coburn, Bernard Dieter.



Season 1912-1913

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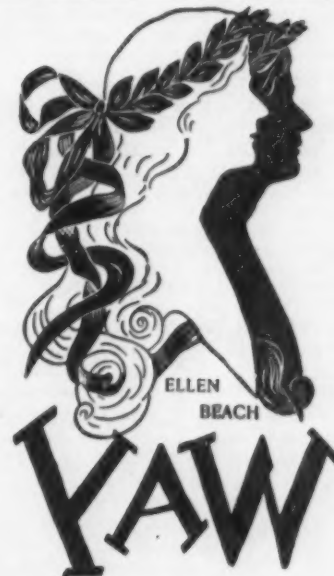
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## TOUR OF THE WORLD

In America Season 1912-13

Paris, Le Figaro—By the warmth of the applause deep homage was paid this admirable artist.  
Paris, Siecle—One has on closing the eyes the real illusion of a nightingale on a flowering branch.  
Paris, Daily Messenger—It is not too much to say that since the days of Jenny Lind, a voice of the timbre of Miss Yaw's has seldom been heard.  
Naples, Il Teatro Moderno—She sings with inimitable art and her success was of the highest degree.  
Rome, L'Italia—A beautiful carrying voice and excellent method.  
Nice, Le Monde Elegante—She sings with a perfect classic method with finish and with taste.  
London, Times—Wonderful command of bravura and virtuosity.  
London, Daily Express—Lower notes are full and rich—a rare thing in most high sopranos.  
London, Era—Displayed great artistic feeling.  
Manchester, City News—The voice is of great charm owing to its variety of tone color.  
Liverpool, Post—Miss Yaw possesses a voice of sympathetic quality which is used with great art.  
New York, Musical Courier—Seldom is such artistic interpretation heard, such exquisite shading and phrasing characteristic of the mature artist.  
New York, Tribune—Makes her appeal on her knowledge of the art of song. Clearness and ease of phrasing, purity and sweetness of tone, a middle register developed, a charming presence and a correct feeling for the music were disclosed in her performance.  
Philadelphia North American—To hear Miss Yaw sing the numbers set down for her in the program is to secure an infallible standard of comparison, for she can sing them better than any living soprano now before the public.  
Philadelphia Evening Bulletin—She is an artist of serious purpose and one to be reckoned with according to the highest artistic standards.

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er standing outside her "electric" with some of her pupils. Mrs. Williams' name, by mistake, appeared as Mrs. Harry Williams.

Dr. Florenz Ziegfeld celebrated his seventy-first birthday last Monday, June 10. The Ziegfeld Club gave a dinner in his honor in the Savage Club Rooms and the members of the faculty of the Chicago Musical College presented him with a gold headed cane and umbrella.

Della Thal, pianist, has been most successful this season. At South Bend she appeared in conjunction with the Minneapolis Symphony Orchestra, and the following day the critic of the South Bend News wrote as follows:

Miss Thal came modestly to the piano and played with no affectations or apparent appeal to the more easily pleased public, and yet in her work there were qualities of sincerity and brilliancy which not only immediately captured those who know what real piano playing is, but which also brought the entire audience to her feet before she had finished. The MacDowell is one of the most gorgeous of piano concertos and is difficult in like proportion. It has an endless amount of bravura as well as a never ending number of intricate and trying scale and arpeggio passages. All these mazes were threaded by Miss Thal with entire safety and she found time also to apply those qualities of tone which make music really mean something more than florid display. In short, she convinced every listener that she is a pianist of infinite charm and variety and that her choice for place on the program had been a wise one. For encore she played "To a Water Lily" (MacDowell) with great elegance and showed again that her art is one which deals with fine qualities, even as it is also one which is able to compass the great moments technically.

As a pianist Della Thal sustained a strong reputation in her rendition of the MacDowell concerto, op. 23. The concerto, written for piano and orchestra, is one of the most difficult of compositions to present to a general audience and win its entire approval. Miss Thal did that, and more. She won also its most generous applause and appreciation. South Bend, which had known her heretofore as a most accomplished pianist by reputation, now knows her as that in fact and retains her in memory as a delightful recollection. Not only is her interpretation beyond adverse criticism, but so too is her technique. Persons themselves musicians of some note sat in wonderment at the ease with which the difficult movements were given.—South Bend Tribune.

Considerable credit is due Maurice Goldblatt regarding the recent awarding of medals in the violin department of the Chicago Musical College. Six of his students won medals and one of the youngsters was but eight years old. Those who were successful under Mr. Goldblatt's instruction were: Wilhelmina Marshall, Minnie Weber, Peter Brown, Abe Patchersky and Sol. Niemkovsky.

The critic of the Chicago Evening Post wrote the following on Pauline Meyer's playing at the Whitney Opera House after her annual piano recital:

Pauline Meyer, who gave a recital in the Whitney Opera House, yesterday afternoon, displayed many admirable pianistic qualities. She is equipped with adequate technique and her tone is an agreeable quality. The first movement of the Brahms F minor sonata, op. 5, was given a dignified reading, the andante poetically, and the scherzo with spirit. There was feeling and refinement in the Schubert-Liszt "Du bist die Ruh" and "Auf dem Wasser zu singen" was delicately and convincingly done.

Announcements of the forty-sixth annual commencement of the Chicago Musical College have been received. The exercises will be held in the Auditorium Theater, as usual, and diamond medal winners from the various departments of Dr. Ziegfeld's school will give the program. Karl Reckzeh will conduct an orchestra of seventy-five musicians. The address will be delivered by Judge Richard S. Tuthill. The graduates number 302.

Albert Borroff, his son, Raymon, and his two daughters, Helen and Alice, will leave for Yellowstone Park on July 22 and return to Chicago on September 1. Mr. Borroff has had a very strenuous season, appearing at many concerts and recitals, besides teaching in his Kimball Hall studios.

Katherine Allan Lively, who is booking several artists in the Middle West, is soon to go to New York City, where she expects to reside. Previous to her departure for the East Mrs. Lively will go to Milwaukee, Wis., where she will probably remain a few days looking over the possibilities of opening a managerial bureau in the Cream City.

Arthur Dunham has been elected conductor of the Sinai Temple orchestral concerts. These concerts will take place every Sunday for a period of ten weeks, starting on June 30. Vocal, piano and violin soloists will be engaged and the programs will be made up of high class music, several novelties being introduced during the course. The orchestra will be made up of members of the Theodore Thomas Orchestra. The winter course will be open on October 23 and will have a duration of thirty weeks, with a concert every Sunday night. Mr. Dunham, who is to be at the head of this organization, is a figure well known in the Middle West. For the last seventeen years he has been organist and director of the choir of the Sinai Temple and is also conductor of the Lyric Glee Club of Milwaukee, Wis. Two weeks ago at Orchestra Hall Mr. Dunham directed part of the Thomas Orchestra in a pro-

gram given under the auspices of Mrs. Stacy Williams' School of Singing, and from every source Mr. Dunham was highly complimented for the splendid reading given the orchestral numbers and also for the able support supplied the soloists.

The president of the American Conservatory, John J. Hattstaedt, gave a reception to the alumni of that institution last Wednesday afternoon, June 12, in the main parlors of the Auditorium Hotel. The regular summer normal session of the American Conservatory will be held for five weeks from June 24 to July 27.

The financial report of the Apollo Musical Club of Chicago for the season 1911-12, published by Carl D. Kinsey, treasurer, is as follows:

#### COMPARATIVE STATEMENT OF EARNINGS AND EXPENSES, SEASONS 1910-11 AND 1911-12.

	1910-11.	1911-12.	Increase.	Decrease.
Concerts Nos. 1 and 2.....	\$7,615.40	\$8,066.00	\$162.33	
Concert No. 3.....	\$2,631.66	\$2,720.50		\$199.43
Concert No. 4.....	\$3,350.41	\$2,547.00		\$99.68
Extra concerts.....		1,450.00	1,450.00	
Programs.....	4,073.00	4,250.00		177.00
Interest.....	359.70	363.48		3.78
	\$17,930.17	\$19,396.98	\$662.00	

#### THE ARTISTIC SENSATION of the CHICAGO--PHILADELPHIA GRAND OPERA COMPANY

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	EXPENSES.	
Concerts Nos. 1 and 2.....	\$4,594.45	\$4,675.77
Concert No. 3.....	3,123.15	3,157.94
Concert No. 4.....	3,051.07	3,056.37
Extra concerts.....		58.25
Programs.....	1,962.95	1,952.59
Salaries.....	3,229.07	3,245.00
General expense.....	1,387.88	1,558.24
Rent, rehearsals.....	775.00	725.00
Printing.....	324.06	220.50
Entertainment.....	372.50	16.40
Library depreciation.....		358.63
	\$18,820.13	\$19,024.69
Net.....	\$89.96	\$372.29
Net assets.....	9,970.36	\$10,342.65
		\$372.29

"Messiah."  
"Messiah."  
"New Life."  
"Caractacus."  
"Dance of Death."  
"Requiem and "Ola."  
"Loss."  
†Profit.

#### TREASURER'S ANNUAL REPORT FOR THE FISCAL YEAR ENDING APRIL 30, 1912.

	Tickets sold.	Gross receipts.	Expense.	Profit.	Loss.
Concerts Nos. 1 and 2.....	6,746	\$8,066.00	\$4,675.77	\$3,390.23	
Concert No. 3.....	3,146	2,720.50	3,157.94		\$437.44
Concert No. 4.....	2,979	2,547.00	3,056.37		\$509.37
Extra concert.....		900.00	58.25	\$841.75	
Extra concert.....		550.00		550.00	
Interest.....		363.48	35.95	328.23	
Programs.....		4,250.00	1,952.59	2,297.41	
	12,871	\$19,386.98	\$12,936.17	\$6,460.81	

	GENERAL EXPENSE.	
Rent, rehearsals.....	\$725.00	
Printing.....	220.50	
Entertainment.....	16.40	
Expense.....	1,248.49	
Postage.....	149.00	
Salaries.....	3,245.00	
Bad accounts charged off.....	125.50	
Library depreciation.....	358.63	\$6,088.52
Net profit.....		\$372.29
Balance in surplus account May 1, 1911.....		9,970.36
Surplus May 1, 1912.....		\$10,342.65

CARL D. KINSEY, Treasurer.

On June 15, 1912, Harrison G. Wells, president of the Apollo Musical Club, wrote the following circular to active members:

I herewith submit the annual statement of the finances of the club for the season 1911-12. Notwithstanding the many unfavorable

conditions of the past year, due to the general impression in mercantile and industrial business and also to greatly increased musical competition, the balance this year is on the right side of the ledger.

The Apollo Club must always be in touch with the contemporary life about it. All other lines of work are full of activity and advancement and the club must keep abreast. In looking back over the season of 1911-12, I feel the standard of the club has been maintained and increased and that the club has good reason to feel proud of its record.

The greatest thanks of the club are deservedly due to Mr. Will, who carried us so successfully through the hard yet brilliant season on the musical side, and on the practical side to Mr. Kinsey, whose ideas and suggestions were mainly responsible for our financial success.

We now naturally look forward to the season of 1912-13, and at a recent meeting of the music committee a program was arranged which I think will insure a very successful and a very enjoyable one to all members.

Please be on the lookout for desirable members at all times (persons having good voices and who are good readers) and send their names and addresses to the secretary's office.

Trusting to greet each present member again at the beginning of the season,

Fraternally and sincerely,

HARRISON G. WELLS, president.

The American Guild of Violinists held its musical convention at the Hotel Sherman on Friday, June 14, and Saturday, June 15. Among the soloists who appeared may be mentioned Ernest Kroeger, the well known pianist and pedagogue of St. Louis and head of the Kroeger School of Music; Anton Foerster, the distinguished Chicago pianist and teacher at the Chicago Musical College; Heniot Levy, pianist and instructor at the American Conservatory; Kirk Towns, baritone and teacher at the Chicago Musical College; John B. Miller, tenor and teacher at the Chicago Musical College; Mabel Sharp Herdien, soprano, and several other well known artists.

The Bohemian Art Club of Chicago, which is affiliated with the Bohemian-American National Council, will give a soiree musicale at the Art Institute Room next Wednesday evening, June 19.

Natt J. Scott, lawyer, is soon to be married to Grace Clark, who recently won a gold medal at the Chicago Musical College in the vocal contest. Miss Clark has a high soprano of pleasing quality and expects to sing in concert and recital during her married life.

The Apollo Musical Club of Chicago has issued an announcement extraordinary—the greatest even of the season. What? The Apollo Club outing. Where? at Ravinia Park. When? Saturday, June 29, 1912. Who's going? All the club and all its friends. What's the expenses? To members and friends, railroad fare free, orchestra concert free. What are the attractions? Good fellowship, a beautiful park, baseball and other games, concert by the Minneapolis Symphony Orchestra, under Emil Oberhoffer. What am I to do about it? Notify Mr. Kinsey at once that you will go and state if you will have an escort. Yours for a good time, Outing Committee, of which W. B. Sloan is the chairman. The foregoing announcement was received at this office with a post card, asking if we would attend the Apollo Club outing. If the weather permits we shall be there.

RENE DEVRIES.

#### Wichita College of Music.

WICHITA, Kan., June 14, 1912.

During the past season Otto L. Fischer, pianist and teacher at the Wichita College of Music, gave six lecture recitals assisted by other members of the faculty. "Old Greyjacket's Pilgrimage," a story with musical setting by T. L. Krebs, of the piano department, was presented at the last recital. Louise Stevens, principal of the School of Expression, read the sketch, accompanied by the composer at the piano. Excellent concerts were given by the Philharmonic Orchestra and Philharmonic Chorus connected with the college. Rossini's "Stabat Mater" closed the season.

The Wichita College of Music was established six years ago by Theodore Lindberg; about 300 students are enrolled. The following were graduated in the class of 1912: Piano department, Louella Weaver, Cora Wood and Mabel Hutchinson; voice department, Mabel Hutchinson and Gladys Pettit; violin department, Ailene Pettit and Wendell Hoss; school of expression, Alta Gertrude Herrington, Elsie Barnes, Edith Wiedeman and Vivian Caldwell.

#### Rains May See the Pope.

Prior to his sailing for America in December, Leon Rains will spend three weeks in Italy as the guest of one of the Italian music publishers. At the conclusion of his visit Mr. Rains will go to Rome with the intention of seeking an audience with the Pope. He will carry letters of introduction from the Dresden Court. On his return from Italy. Mr. Rains will participate in three performances of "The Messiah," one in Dresden, and the other two in London and Edinburgh respectively.



# BOSTON

'Phone, 5554 B. B.  
84 Gainsboro Street,  
Boston, Mass., June 15, 1912.

The graduating exercises of the Faellen Pianoforte School, held at Huntington Chambers Hall, June 12 were well attended by the parents and friends of the graduates as well as pupils both past and present of the school. At the close of the appended program, given by members of the 1912 class, a reception was held by the graduates in Faellen Hall:

Grand Duo, C major, op. 140.....Schubert  
Address by Mrs. Reinhold Faellen.  
Fantasia, F minor, op. 103.....Schubert  
Presentation of Diplomas by the Director.  
Marches Caracteristiques, op. 121, C major and A minor.....Schubert  
Reception by Graduating Class in Faellen Hall.

Diplomas were presented to the following students: Joseph Emmanuel Anderson, Horace Barnabas Blackmer, Florence Holland Clark, Gladys Adella Copeland, Josephine Amelda Edwards, Frieda Gerhard, Martha Elizabeth Gifford, Marion Charlotte Greenwood, Charlotte Hallet, Eva Maude Leslie, Edith Estelle Mardon, Madalene Nourse Paige, Jessica Alice Tupper.

A recital of folksongs and dances designed to explain the source of American music as the music of French, English, Scotch, Irish, Polish and Italian ancestors of the American race, rather than that of Indians and negroes, was given by pupils of Helena Maguire, assisted by pupils of Lila Viles Wyman's school at Recital Hall, New England Conservatory, June 11, for the benefit of the Boston Floating Hospital.

An interesting song recital by pupils of Helen Allen Hunt was given at Huntington Chambers Hall, June 11, when thirteen students of Mrs. Hunt took part. As is the case at nearly all pupils' recitals, the work of the different participants varied according to their natural ability and the length of time they had studied, hence it is not fair or just to judge them from the standpoint of artists, but

simply as students who are doing their best according to their individual capabilities. Unfortunately, though, their best was not possible in all cases on account of the natural and entirely to be expected nervousness, but the work of the majority was very satisfactory. Particular praise is due from the standpoint of finished and artistic work, combined with natural beauty of voice, the singing of "Hear Ye, Israel," from "Elijah," by Marguerite McIntosh; of "Elsa's Dream," from "Lohengrin," by Florence Hale, and the duet from "Aida" by Miss McIntosh and Susan Bennett. Marguerite Kaye in her rendering of two Neapolitan folksongs and "Matinata" by Leoncavallo revealed much charm and personal magnetism.

With almost every night this week a "Special Night" the popularity of the Symphony Hall orchestral "Pop" concerts with various colleges, clubs and other organizations is very evident. June 11 was the "First Corps Cadet Night" and June 14 "National Lancers' Night," while on June 13 the American composer came into his own with a specially planned program devoted to his compositions.

Mrs. Lafayette Goodbar, soprano, former soloist at the First Methodist Church in Lynn, and well known in this city, particularly as a singer of Mrs. H. H. A. Beach's songs, has left for a summer of rest at her West Indian fruit ranch. Just before her return to Boston in the fall Mrs. Goodbar will give two recitals in Cuba.

A concert of chamber music by students of the wind instrument classes of the New England Conservatory, under the direction of Clement Lenom, assisted by Pauline Curry, soprano, was given at Jordan Hall on the evening of June 10. On June 14, in the afternoon, the pupils of the Conservatory normal vocal department showed the excellent results of their year's work in a concert at Recital Hall.

An organ and piano recital by pupils of Everett E. Truette was given on Friday evening June 14 at Jordan Hall. Of the eight pupils participating all occupy organ positions in different churches of Boston and vicinity.

An event of musical interest in Worcester was the song recital by the junior pupils of Marie Peterson, assisted by several advanced pupils, which took place at Terpsichorean Hall, June 10. The program, comprising songs for male and mixed chorus, in addition to solo numbers and duets, was thoroughly comprehensive and gave much pleasure to the large audience, which was quick to recognize in the excellent work of the pupils the splendid vocal principles of Madame Peterson's teaching. The following is a notice clipped from the Worcester Evening Post of June 11:

A recital given by pupils of Marie D. Peterson, teacher of voice, in Terpsichorean Hall, last night, was one of the most enjoyable

affairs of the recital season in Worcester. Madame Peterson has among her advanced pupils several successful musicians who assisted the junior class, for whom the program was arranged. A large audience expressed its appreciation of the different numbers by enthusiastic applause.

BLANCHE FREEDMAN.

## Successful Baernstein-Regneas Pupils.

Lula B. Hughes, who, after a course of study with the prominent New York singing master and coach, Baernstein-Regneas, had considerable success in one of Whitney's "Chocolate Soldier" companies, and was selected as one of the prima donnas for the "Two Brides," which concluded a successful run in New York last week. Miss Hughes is an attractive and vivacious actress, but her beautiful voice and splendid vocal technic are the keys to her great success.

An important engagement effected this week by Baernstein-Regneas was that of Betty Ohls, who closed a contract with Mr. Gates for one of his new productions. Miss Ohls has just returned from a long tour in Australia, where she has been singing the principal role in "The Merry Widow."

## Alice Garrigue Mott's Vacation.

Alice Garrigue Mott will sail for Europe on June 22 and will be absent until the second week in September. Madame Mott states that she must return to America earlier than usual in order to rehearse programs with several of her professional pupils, including Carrie Bridewell, Marguerite Lemon, Lilly Dorn, Marie Redmond and Hazel Raiser. All of these singers have tours outlined for the season of 1912-1913.

Madame Mott has planned to go direct from New York to Paris, where she has appointments to meet some of her pupils and other artists who will come to New York next season to study with this accomplished teacher.



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**G. SCHIRMER**

3 East 43d Street New York

**A Curious Coincidence.**

In the Actors' Fund Fair the final number on the program of the Lambs' All-Star Gambol, David Bispham wore the costume of Telramund, a character in "Lohengrin," the interpretation of which has been considered by many to be one of the singer's most notable Wagnerian triumphs.

Monday, May 20, while preparing for the Gambol, Mr. Bispham unearthed his costume to wear at the Lambs' rehearsals. He stood before his study mirror about to place the casque on his head, when from beneath the visor there dropped a folded booklet. Wonderingly the singer



examined the treasure trove. It was a program from Covent Garden, London, of "Lohengrin," announcing Bispham in the role of Telramund, and dated May 20, 1902, upon the night exactly ten years before, when he made his last appearance in that opera abroad.

Mr. Bispham's remarkable season has now reached the extraordinary total of 170 appearances. After a much needed holiday the baritone leaves New York on July 23 for music festivals at Norfolk, Conn., and Bay View, Mich., after which he starts for San Francisco where, on August 10, he creates the part of the great god Pan in a music drama entitled "The Atonement of Pan," the text by Joseph D. Redding, the music by Henry Hadley. This will be given at the Bohemian Club "High Jinks," now called "The Forest Festival." It will be remembered that Mr. Bispham created the leading part in "The Cave Man," by Charles K. Field and William J. McCoy, in the summer of 1910, in the redwood forest of the Bohemian Club. This year greater preparations than ever are being made for "The Atonement of Pan," the music of which will be conducted by the composer at the head of his own San Francisco Symphony Orchestra.

Mr. Bispham has just been informed that after its production in the grove it will undoubtedly be given one or more performances during the week of August 19 in the Greek Theater at Berkeley, Cal.

At the conclusion of these engagements on the Pacific Coast, Mr. Bispham will immediately recross the Continent and open his new season of forty weeks on August 30 at Halifax, Nova Scotia, under the management of Frederic Shipman.

**Ariani Plays in Naples.**

Adriano Ariani, the famous Italian pianist, who is to return to America next season under the management of Haensel & Jones, of New York, has just played with pronounced success in Naples, appearing at the great San Carlo Theater in two orchestral concerts. On May 6 he played Chopin's second concerto with orchestra, under the direction of Wilhelm Mengelberg. At the second concert he played Schumann's concerto with orchestra, under the direction of Mancinelli. Both Il Giornale and Il Mattino, the principal papers of that city, report in very glowing terms the success of Ariani's playing. They speak as follows:

Naturally Signor Ariani had another unqualified success at the San Carlo Theater yesterday, as was due to one who so immensely contributed with feeling, rhythm, color and soul-like intimacy to the execution of the Chopin concerto in which he was assisted by the orchestra under the leadership of Wilhelm Mengelberg.—Il Mattino, May 7, 1912.

He played Chopin's second concerto with orchestra accompaniment. In the execution of this number the voice of the piano stood out

majestically. The second tempo larghetto he rendered with subtle mastery and unequalled technic, arousing the sweetest sensations in the audience throughout his playing and an imposing ovation at the end. Liszt's "Campanella" was rendered with a splendid technic throughout, which at times was a genuine wonder.

Ariani did not merely obtain a success; he was literally given a triumph as the audience frantically applauded him asking for an encore.

He then played Chopin's third ballade among renewed ovations.—Il Giornale, Naples, May 7, 1912.

In Schumann's concerto for piano and orchestra, Adriano Ariani presented the very soul of the great composer. He won a great ovation from a large and appreciative audience by his spontaneous and well cultivated ability as an interpreter of music.

As an encore, insistently demanded, he gave one of Chopin's preludes.—Il Mattino, May 18, 1912.

Adriano Ariani greatly charmed his audience in his work at the piano in Schumann's concerto, op. 54, and he was a wonderful virtuoso in the twelve symphonic studies by the same composer.

He interpreted Schumann's enchanting and limpid serenity with marvelous faithfulness and unrivalled perfection of technic, insight and good taste.

No pianist has had more than he has the invaluable gift of fascinating and almost hypnotizing the crowd.

Ariani was most cordially greeted by Mancinelli, the leader. He is now, as much as the great conductor himself, the idol of our public.—Il Giornale, May 18, 1912.

**Musical Sailing.**

Madame Schumann-Heink and Gracia Ricardo sailed on the Amerika from New York, June 13; Katharine Goodson departed for her home in England on the St. Louis, June 15; Mabel Hughes, the well known coach, left last Saturday on the steamer Princess Irene to study diction and opera. Miss Hughes had a very successful season and will return the middle of September to resume her work.

John Philip Sousa, Jr., and Mrs. Sousa sailed for Europe on the Kronprinz Wilhelm, June 18.

**Laura Graves Here All Next Season.**

Laura Graves, the American mezzo soprano, who is better known in England than in her own country, has decided to spend next season in the United States. The singer expects many engagements. Americans who have heard Miss Graves abroad declare she is certain to become a favorite with her own people. The date of her New York debut will be announced later.

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Visitor: Oh! Does he live in the same house with you?

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## New York State Music Teachers' Convention.

The New York State Music Teachers' Association, of which Gustav L. Becker is president and Walter L. Bogert chairman of the program committee, is to hold its three days' convention at Columbia University, New York City, next week, Tuesday, Wednesday and Thursday. The calendar of events for the three days is crowded, as the following schedules show:

### TUESDAY, JUNE 25.

- 9.30 a. m.—Earl Hall—Opening exercises.  
Address of Welcome. Cornelius Rübner, professor of music in Columbia University.  
President's Reply and Annual Address. Gustav L. Becker.
- 10 a. m.—Earl Hall—Conferences.
- (a) Voice—Under auspices of National Association of Teachers of Singing. Dr. Carl E. Dufft, president.  
Subject: "Knowledge Required by a Teacher of Singing."  
Addresses: "Diction," by Henry Gaines Hawn. "American Operatic Student in Germany," by Gardner Lamson.  
(b) Theory and Pedagogics. Prof. George C. Gow, chairman.  
(c) Organ—Under auspices of American Guild of Organists: Mark Andrews, chairman.  
"Standard of Musicianship for Organists." Frank L. Sealy.
- 12-12.30 p. m.—Chapel—Organ recital. Frederick Schlieder, Mus. Bac.
- 2.30 p. m.—Earl Hall—Lecture recital on harpsichord. Frances Pelton-Jones, assisted by Perley Dunn Aldrich, baritone.
- 3.45 p. m.—Gymnasium—Concert.  
Children's Songs. Helen Waldo.  
Choruses by 300 children from New York Public Schools, conducted by the director of music, Dr. Frank Rix.
- 4.45 p. m.—Gymnasium—Conference. Dr. Frank Rix, chairman.  
"Music in the Public Schools."
- 8.15 p. m.—Earl Hall—Concert.  
The Bohemian Trio: Ludmila Vojacek, piano; Alois Trnka, violin; Bedrich Vaska, cello.  
The Philomela Ladies' Chorus: Madame Herman Henrichson, director; Harriet V. Brown, soprano.
- 9.30 p. m.—Earl Hall—Reception to members and guests.

### WEDNESDAY, JUNE 26.

- 9.30 a. m.—Earl Hall—Conferences.  
(a) Voice. Walter L. Bogert, chairman.  
Subject: "Standardization of Tone in Voice Production."  
Addresses by Dr. Floyd S. Muckey, Dr. Frank E. Miller and Mr. and Mrs. Henry Howard Brown.

### Fine Quartet at Utica.

A quartet of unusual excellence composed of Nina Dimitrieff, soprano; Christine Miller, contralto; John Barnes Wells, tenor, and Reinald Werrenrath, bass, was heard recently in Utica, N. Y. The Utica Daily Press said:

Madame Dimitrieff has rare vocal qualities, and her pleasing personality made her a favorite immediately. Miss Miller has a superb contralto voice, which she uses with perfect ease, and her work gave the utmost pleasure. The singing of Mr. Wells and Mr. Werrenrath gained applause which was hearty and sincere. The former has a tenor voice of wide range, clear and sweet, and Mr. Werrenrath's rich baritone, with his poetic interpretation, gave pleasure to everyone. To the prolonged applause following her first group of songs, Madame Dimitrieff responded with a Russian folk song which, perhaps more than any of the preceding numbers, showed her ability. At the close of her first number Miss Miller also received a hearty encore, and she responded with a song which, in the opinion of many, showed the richness and sympathetic quality of her voice more than any other solo number. It was "As in a Rose Jar," with music by Charles Wakefield Cadman, and words by Thomas S. Jones, Jr., of this city. Miss Miller gave the composition a rendering of rare beauty, and at the close she received sweeping applause. To this she responded with a pretty little Scotch lullaby.

It was an unusual coincidence that the two of Mr. Jones' songs which were rendered last evening, "As in a Rose Jar" and "My Soul Is Like a Garden Close," which was one of Mr. Werrenrath's numbers, were dedicated respectively to the singers, the former to Miss Miller and the latter to Mr. Werrenrath. Mr. Werrenrath's number was particularly adapted to his voice, and it was thoroughly enjoyed.

Mr. Werrenrath returned to the stage twice, at the demand of his hearers, and gave two delightful songs as encores. Mr. Wells, like all the rest of the singers, received an ovation for his work, and he also rendered two encore numbers, one of which, "The Dearest Place," was his own composition.

### Leon Rains Engaged by Chicago Apollo Club.

Leon Rains, the basso, who is to make a tour of America next season under the management of the Concert Direction M. H. Hanson, has been engaged by the Apollo Club, of Chicago, for the performance of Berlioz's "Damnation of Faust." The work will be presented in Chicago, April 7, 1913.

### A Haven for Musicians.

One of the things that appeals strongly to musicians is quiet and freedom from the noise and confusion of the city. When on tour it is not always possible to find a hotel offering such advantages. Usually they cater to those seeking entertainment, rather than to those desiring a haven of rest for the recuperation of expended nervous energy.

The Rittenhouse Hotel, of Philadelphia, is famous as a resort of this character. While there is ample opportunity for enjoyment there, the attractions and conveniences at the disposal of the guest, combined with a peaceful environment, make it a desirable abode for artists. The lo-

(Modeled on the symposium given recently before the American Laryngological Society.)

- Dr. Muckey will test voices for "Interference."  
(b) Piano. E. M. Bowman, chairman.  
Subject: "Standard of Musicianship for Teachers."  
Addresses by Homer N. Bartlett, Harriette Brower, A. R. Parsons, Louis Stillman, A. K. Virgil, J. S. Van Cleave.  
(c) Violin. Herwegh von Ende, chairman.  
Subject: "Knowledge Required by a Violin Teacher."  
Addresses by Ovide Musin, Philip Mittell, Dora Becker, William Ebann, Carl Feininger, Clarence de Vaux-Royer.
- 2 p. m.—Earl Hall—Lecture recital.  
Lecturer, J. S. Van Cleave, pianist; Angelo Patricolo.
- 3 p. m.—Horace Mann Auditorium—Concert.  
Vera C. Curtis (Metropolitan Opera Company), soprano; Cecile Ayres, piano; Maximilian Pilzer, violin.
- 4.15 p. m.—Gymnasium—Recital.  
"Grand Opera in English." David Bispham, baritone.
- 8.15 p. m.—Gymnasium—Mendelssohn's "St. Paul."  
Edith Chapman-Gould, soprano; Mary Jordan, contralto; Franklin Lawson, tenor; Frank Croxton, bass.  
With chorus of 300 from People's Choral Union and New York Oratorio Society, and full orchestra, under the direction of Edward G. Marquard.

### THURSDAY, JUNE 27.

- 9 a. m.—Earl Hall—Business meeting.  
Reports and election of officers.
- 10.30 a. m.—Earl Hall. Lecture by Prof. Geo. C. Gow.  
"Music Teachers' Associations."
- 11 a. m.—Horace Mann Auditorium—Lecture recital.  
"Jewish Folk Music." Platon Brounoff.
- 12 m.—Earl Hall. Lecture by W. J. Baltzell.  
"The Relation of the Teacher to the Publisher."
- 2 p. m.—Chapel—Organ recital. Laura P. Ward.
- 2.45 p. m.—Earl Hall. Lecture by Rosseter G. Cole, professor in charge of music at Summer Session of Columbia University.  
"The Ethical Note in Modern Music Literature."
- 3.30 p. m.—Earl Hall. Lecture by Edgar Stillman-Kelley.  
"Growth and Decadence in Music."
- 4.15 p. m.—Horace Mann Auditorium. Recital by Zoellner String Quartet, assisted by Horatio Connell, baritone.
- 8.15 p. m.—Gymnasium—Concert.  
Marie Rappold, soprano, Metropolitan Opera Company; Frank Ormsby, tenor; Sara Gorowitsch, cello; George F. Boyle, piano.

cation is ideal. It stands in the heart of the residential section, in close proximity to railroad depots and the shopping district. It is patronized by many families as a winter resort.

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house caters to the permanent as well as the transient guest. Its equipment is modern and complete and those who have stopped there are never weary of singing its praises.

### Tina Lerner Not a Learner.

At one of Tina Lerner's recent concerts, just before the opening number, a facetious gentleman in the audience, noting the pretty little pianist's youthfulness, whispered: "A Lerner, eh? She'll probably live up to her name!"

By the time the artist's nimble fingers had struck the concluding note, the auditor's views apparently had changed. Without attempting to restrain himself he rose and applauded, exclaiming to his companion: "She may be a Lerner in name, but in art she's superb. It is her listeners who become learners!"

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## Carl's Great Success in Training Church Organists.

About fourteen years ago William C. Carl, the famous pupil of the late Alexandre Guilmant, conceived the idea of establishing a school for the training of church organists in New York. It did not take many months before the school was opened on West Twelfth street, with several young men and women receiving personal instruction from Carl on the splendid organs in the "Old First" Presbyterian Church, on lower Fifth avenue, one of the old and aristocratic sections of the metropolis.

From this modest beginning has grown up one of the great schools of music, a school that has attracted notice in Europe and has brought over several pupils to be educated here. The school founded by Mr. Carl was, as the musical world well knows, named for his venerable mentor, and so the Guilmant Organ School has become one of the musical landmarks of the New World.

In the past dozen years about sixty men and women have been graduated from the Guilmant School, twenty-five of these holding positions in the churches of New York City. Many of these sixty Guilmant alumni are members of the American Guild of Organists, and if one would ask for an evidence of scholarship, no better endorsements could be offered. The entrance examinations to the American Guild of Organists are tremendously difficult. To be eligible an organist must do more than play acceptably; he must, in a word, be a musician, one who is both in theory and practice an artist and a scholar.

The success of the Carl pupils has been generally attributed to the thorough training at the Guilmant School, and what seems nearly as potent as the instruction, is the powerful influence of the director of the school, that is, Carl himself. He has been an inspiration to many a young man and woman who came to the great city more or less apprehensive about what the future would bring to them. Not only has Carl helped mightily in developing educated church organists at the Guilmant School, but he has left nothing undone to find openings for the graduates.

The work of the year 1911-1912 was hardly closed before applications came from students in all sections of the country asking details for the coming season of 1912-1913. From all sides musicians have heard that thoroughness is the word most frequently used at the Guilmant School; next may come artistic, but students soon learn that even the artistic aspirations must be governed by the thought that what is done must be done as thoroughly as possible. Carl students must play artistically, but they must also give an account of themselves in the matter of theoretical training and scholarship.

The artistic organ playing of the seven graduates of the class of 1912, as was recently recorded in *THE MUSICAL COURIER*, reveals the results of studying the Guilmant method. As has been stated before, Mr. Carl received from Guilmant in writing the great French organist's wonderful school, or method, and Carl is the sole possessor of this rare legacy. It was presented to the favorite pupil of the master only some months previous to his death. Mr. Carl personally instructs each pupil, and besides the artistic side of the training, the fundamental principles of organ playing are illustrated so clearly that every apt pupil in the course of time is able to give an account of his skill and knowledge. Trio work is a feature in the instruction, together with the aim to acquire faultless technic and the playing of scales and passages with both hands and feet.

It goes without saying that the higher art of interpretation and registration is not neglected; but, as children walk before they run, so students in music must play notes well as written by the composers before they can hope to present these works with the style that stamps the artist.

All the training at the Guilmant Organ School is under Mr. Carl's supervision. In the theory department the classes are limited to five and this makes it possible to examine the advancement of each student during the lesson. Clement C. Gale, in charge of the theory department, encourages the student to do original work. The harmonization of melodies and basses at the keyboard

is taught by Warren R. Hedden, who also teaches musical dictation, transposition and modulation at the keyboard. These requirements are demanded by the American Guild



WILLIAM C. CARL.

of Organists and that explains why students from the Guilmant school pass the Guild examination.

Thomas Whitney Surette, the distinguished lecturer, is another member of the faculty at the Guilmant Organ School. Mr. Surette teaches form and analysis of the



OLD FIRST PRESBYTERIAN CHURCH, NEW YORK CITY.  
In this church sixty Carl students were graduated.

symphonies. Hymnology, which every church organist should be able to define in all its national aspects, constitutes a distinct department at the Guilmant School. The lectures on the subject are delivered by the Rev. Dr. Howard Duffield, a well known authority. Lastly, but hardly least, in the training of the organist comes the very prac-

tical, or one might say mechanical, side, and that relates to organ tuning and construction. The head of this department is Charles Schlette, and in order to give the proper illustrations students are taken to the Odell organ factory, where master mechanics demonstrate with tools before the wondering eyes of the embryo organists.

When students at the school have become sufficiently skilled as performers, they are invited to participate in the public performances at the "Old First" Church. Each Monday night in the year (this is a new departure this season) a public organ recital is given, either by a pupil of the school or a member of the Guilmant Organ School Alumni Association. These recitals are free to the public and are intended by the minister of the church, Dr. Duffield, to provide music of the great masters and the best modern composers to the masses.

Naturally at these Monday evening free organ recitals some of the compositions from Carl's repertory are played, and any one who has paid attention to the Carl programs for the past twenty years knows what he has accomplished. Besides the classics, Carl has introduced national programs of great import. His French nights, German nights, the special Wagner nights, with one program devoted wholly to "Parsifal," the English and American nights have each in their turn proven of highest educational significance. When Carl visited Japan and the Philippines some years ago, he brought back with him some of the strange music of the East and this, too, he has played for American audiences all over the United States. Mr. Carl will sail from New York July 2, for another holiday in Europe. The Guilmant Organ School will reopen on October 8.

### Martin Pupil for Boston Opera.

Umberto Sacchetti, Lesley Martin's artist pupil, who sang the leading tenor role in "Girl of the Golden West," has been engaged for the Boston Opera Company next season. He is at present alternate tenor with Constantino, on tour through Cuba and Central America. Sacchetti's beautiful, high tenor voice, his expressive features, knowledge of the stage, his clean cut enunciation, are qualities that have been cultivated under Lesley Martin, until he has become known to managers as a fine artist, with every promise of eminence. Martin insists on the development of every inch of artistic aptitude possessed by a singer; his pupils not only sing, but they concentrate in such manner that an audience is at attention instantly.

Another artist pupil just engaged to support Clifton Crawford on tour is John Hendricks, the basso with the big range and flexible voice.

### Schenck's Overture by Boston Orchestra.

Elliott Schenck has just received word that his overture on Indian themes, "The Arrow Maker," will be played next season by the Boston Symphony Orchestra. A symphonic poem, as yet not publicly performed, will probably be played by the New York Philharmonic next fall also.

Mr. Schenck's incidental music to "The Arrow Maker," as well as to "Twelfth Night," are being used at dramatic performances of these plays this spring. His lesser compositions, songs and choruses, for male, female and mixed voices, are gaining daily in popularity.

Mr. Schenck has retired to the country, where he devotes the mornings to composing and the rest of the time to farming.

### Behymer's First Vacation in Many Years.

L. E. Behymer, the musical manager of Los Angeles, Cal., sailed for Europe on the Amerika last week accompanied by his daughter, Elsie. This is the first vacation Mr. Behymer has taken in twenty-six years. Miss Behymer will remain abroad about a year studying languages, while Mr. Behymer will return after a three months' tour. The Behymers expect to meet Madame Schumann-Heink in Bayreuth and they have planned visits to Vienna, Prague, Munich, Berlin and Paris.

While in the Old World the Behymers will visit other celebrities, including Gadske, Kubelik, Harold Bauer, and the members of the Flonzaley Quartet. Mrs. Besurck, Miss Behymer's vocal teacher, is a member of the Behymer party and whenever possible Miss Behymer will keep up her studies en route.



# ST. LOUIS

Mrs. Franklyn Knight, the talented contralto soloist of the First Church of Christ, Scientist, of St. Louis, left Wednesday, June 13, for a four months' course of study with Madame Isadore Braggiotti, of Florence, Italy, with whom Mrs. Knight has spent some of her time in previous years. Mrs. Knight will take a slow boat to one of the Mediterranean ports, spending twelve days on the water, enjoying a thorough rest of mind and body. Madame Braggiotti will have her summer class in her villa on the northern coast of the Mediterranean Sea, which will be most enjoyable. Mrs. Knight is one of St. Louis' most delightful contralto singers, having been for five years soloist at the First Christian Science Church, and also has appeared as soloist with the St. Louis Symphony Orchestra and Morning Choral.

\*\*\*

Mrs. James A. Gerhard, organist and director of the Union Avenue Christian Church, and a teacher of note, both vocal and instrumental, presented her pupils in a song recital at Recital Hall, Musical Art Building, on Friday evening, May 31, when the following excellent program was rendered:

Quartet from The Morning of the Year.....	Cadman
Mrs. Bradford, Miss Schulze, Mr. Busch, Mr. Barstow.	
Rainbows.....	Henschel
An Open Secret.....	Woodman
Rosamonde.....	Chaminade
Louise Ehrman.	
Chanson Provencale.....	Dell'Acqua
Mrs. O. L. Garrison, Jr.	
Rosalie.....	De Koven
The Call.....	Mark Andrews
Charlotte Baker.	
My Heart at Thy Sweet Voice.....	Saint-Saëns
Alma Schulze.	
The Wind Speaks.....	Grant
Sunshine Song.....	Grieg
Come into the Garden.....	Salter
Bessie Turney.	
Let the Bright Seraphim.....	Handel
Mrs. James M. Bradford.	
Shadow March.....	Del Riego
Spring.....	Hildach
My Lover, He Comes on the Skee.....	Clough-Leigher
Mrs. Garrison.	
Invictus.....	Huhn
I Hear You Calling Me.....	Marshall
Edward H. Barstow.	
A Pastoral.....	Old English
A Sky of Roses.....	Salter
Were My Songs With Wings Provided.....	Hahn
Mrs. Bradford.	
Sapphic Ode.....	Brahms
What's in the Air Today.....	Eden
The Hills o' Skye.....	Harris
Alma Schulze.	

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The St. Louis Chapter of the American Guild of Violinists met at the studio of Carl Thol last week, when original manuscripts by Oswald Thumser (string quintet), Max Gottschalk (string quartet), and E. R. Kroeger (piano quintet), were performed by members of the Guild. The latter composition will be played in Chicago next week at the second national convention of the Guild. This organization is rapidly gaining ground here, and already includes many of the leading string players of the city. The officers of the local chapter are: Hugo Olk, president; William Oberkirscher, vice president, and Max Gottschalk, secretary and treasurer. Franz Kneisel is president of the national body and Victor Lichtenstein acting vice president.

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A recital was given Friday evening, June 7, by pupils of Vivian Gray at her home, 1246 Amherst place. Prizes were awarded for the best year's work to Alice Lillian Rohrer, Jane Treadway and Mercedes Groves. The pupils were assisted by Marietta Schumacher, soprano, and the following pupils rendered a most interesting program: Jane Treadway, Alice Lillian Rohrer, Mercedes Groves, Marcellus Groves, Hermoine Gowans, Vera Groves, Carlotta Fay, Dorothy Jacques, Katherine Starbuck and Mildred Edwards.

\*\*\*

Ethan Allen Taussig presented his pupils in a song recital on Tuesday evening, June 11, when this program was given:

Dost Thou Know That Fair Land.....	Thomas
Grace McEvers.	
The Fadeless Rose.....	Sans-Souci
Morning.....	Speaks
Sarah Megowan.	
Wassail.....	Leigher
August Grossman.	
The Fairy's Lullaby.....	Neeham
Marietta Schumacher.	
Aria (La Juive).....	Haley
W. H. Whitehill.	
Sing, Break into Song.....	Mallinson
Adele Kock.	

Aria de Micaela (Carmen).....	Bizet
Rosalind Sternberg.	
The Last Song.....	Tosti
Stolen Fruit.....	Nutting
Harriet Moore.	
Be Thou Faithful Unto Death.....	Mendelssohn
Oscar Neff.	
O Hall of Song (Tannhäuser).....	Wagner
Hazel Etling.	
When Two Who Love Are Parted.....	Secchi
Mattinata.....	Leoncavallo
Ruth Jane Harris.	
Honor and Arms.....	Handel
Dr. J. J. Kessler.	
Air de Jeannette (Noce de Jeannette).....	Masse
Jane Lesser.	
Flute obligato, Mr. Neff.	
Ruhe, meine Seele.....	Strauss
Eros.....	Grieg
Blanche Herrick.	
Thy Tiny Hand (Bohème).....	Puccini
Harvie Howland.	
Leggero Invincible.....	Aréti
Mrs. M. Skranika.	
Widmung.....	Schumann
Invictus.....	Huhn
Mrs. Louis Templeman.	
A Memory.....	Thomas
The Rosary.....	Nevin
Olga Hambnachen.	
Sayonara.....	Cadman
Miss Herrick and Mr. Templeton.	
Emmett Murphy presided at the piano.	

\*\*\*

Mrs. Franklyn Knight presented her pupils in song recitals Friday and Saturday nights, June 6 and 8, at her

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studio in the Musical Art Building, when the following excellent program was rendered:

FRIDAY NIGHT, JUNE 7.

The Postillions.....	Von Stutzman
Estelle Baker.	
From the Land of the Sky Blue Water.....	Cadman
The Moon Drops Low.....	Cadman
Youth Has a Happy Tread.....	Lohr
Mildred Bryars.	
Sea Slumber Song.....	Elgar
My Shadow.....	Leoni
Ruth McClure.	
Ich liebe dich.....	Grieg
Im Kahne.....	Grieg
Madrigal.....	Chaminade
Cobwebs.....	Gerrit-Smith
Marie Gallenkamp.	
Masquerade and Unmasking.....	Moszkowski
The Elfe.....	Philippis
Concert Valse.....	Friml
Ida Clemens.	
O, Thou That From Heaven Art.....	Liszt
I Mind the Day.....	Bruno Hahn
The Garden Song.....	Ansell
Elizabeth Hoke.	
Love, I Have Won You.....	Ronald
The Nightingale's Song.....	Nevin
Evelyn McGuire.	
April's Gift.....	Del Riego
Heart of My Heart.....	Victor Harris
The Swallows.....	Cowen
Estelle Baker.	
Lungi dal caro bene.....	Secchi
To You.....	Oley Speaks
Morning.....	Oley Speaks
Elsie Kessler.	

SATURDAY NIGHT, JUNE 8.

Masquerade and Unmasking.....	Moszkowski
The Elfe.....	Philippis
Concert Valse.....	Friml
Ida Clemens.	
Away on the Hill There Runs a Stream.....	Ronald
Down in the Forest.....	Ronald

A Song of Thanksgiving.....	Allitsen
Cleo Allison.	
Thou Art So Like a Flower.....	Burnham
Charity.....	MacDermid
Mrs. C. L. Steidley.	
Lovers in the Lane.....	Lehmann
Summer Storm.....	Lehmann
The Little Winding Road.....	Ronald
Mrs. Charles Ludwig Allen.	
The Wind Speaks.....	Grant-Schaeffer
Rainbows.....	Edna R. Park
Shadow March.....	Del Riego
Mrs. Roy Norris.	
Merrily I Roam.....	Schleiffarth
I Hear You Calling Me.....	Marshall
Cora Alt.	
Three Roses Red.....	Norris
Mein liebster ist ein weber.....	Hildach
Requiem.....	Sidney Homer
The Child's Prayer.....	Harold
Esther Peabody.	
Four songs from Love's Dial.....	E. L. Ashford
The Dawn.	
It Is Spring.	
One Perfect Day.	
Good Night.	
Merlita Davis.	
Julie Stevens Bacon at the piano.	

\*\*\*

The Art Publication Society, of St. Louis, is instituting a \$3,000 prize competition to composers of piano music all over the world. It is to be hoped that our friends will realize that this is one big step toward putting St. Louis "on the map," as the high grade character of the three judges, George W. Chadwick, Arthur Foote and Ernest R. Kroeger, gives assurance of the character and quality of the men behind this enterprise, and we look for a most successful outcome of this competition contest.

DAVID J. MACDONALD.

## Nordica's Fall Tour.

Owing to the great demand for Nordica concerts from music lovers all over the country, the diva's fall tour, under the direction of Frederic Shipman, will open as early as September 27, when the inaugural concert will be given at Halifax, Nova Scotia. Concerts in Sydney, New Glasgow, Amherst and St. John will follow. From this last point Madame Nordica will go direct to Bangor, Me., where she sings on October 10, and from there to Portland, where she will dedicate Portland's new Auditorium. This ceremony will take place on the first day of the Maine music festival, October 14.

Inasmuch as Maine gave one of America's greatest singers to the world, there is a peculiar appropriateness in her being chosen to dedicate this Auditorium.

After the Portland concert, Madame Nordica returns to Canada, filling engagements in Quebec, Montreal, Ottawa, Kingston, Toronto, Hamilton and London. On her forthcoming tour the prima donna will be assisted by William Morse Rummel, violinist, and Romayne Simmons, pianist.

## Bispham's Canadian Tour.

Frederic Shipman, under whose management David Bispham will appear next season, states that if the enthusiasm already evinced and the contracts already signed are any criterion to go by, the forthcoming tour of 150 concerts will be one of the most successful of the great baritone's career. The Bispham tour, like that of Madame Nordica, will open in Halifax, N. S., the first concert being on August 30. Mr. Bispham is booked to appear at nine points in Nova Scotia and New Brunswick, after which concerts in the following cities have been arranged: Quebec, Sherbrooke, Montreal, Ottawa, Kingston, Belleville, Peterborough, London, Hamilton, Brockville and St. Catharines, the Canadian tour closing with a concert at Massey Hall, Toronto, on October 3.

Mr. Bispham will then have given eighteen concerts in Eastern Canada in less than five weeks, with average railroad jumps of not more than 30 miles between each engagement. Mr. Bispham will be assisted by Harry M. Gilbert, the composer-pianist.

## Madame Devine in California.

Lena Doria Devine left New York Thursday of last week for her old home in California, and by this time she has reached the State of natural wonders. The Devine studios in the Metropolitan Opera House will remain closed for the summer. During the spring, impromptu Friday morning musicales were given by advanced pupils of this successful teacher. Professional Devine pupils are illustrating in public the method she teaches, and no better evidences of her success could be established. Madame Devine has long been one of the American exponents of the Lamperti method, and at the same time, in Europe, she has been recognized as one of the leading American authorities on the voice.

## H. O. Osgood En Route.

H. O. Osgood, THE MUSICAL COURIER representative at Munich, sailed for Europe last week after a short vacation spent in America, during which pleasure and business were combined.

# TROIS MÉLODIES

EDITION NOUVELLE.

## L'AUBADE.

Voici l'aurore et le soleil  
Déjà nous donne l'accolade.  
Dans les bois gais dès le réveil,  
Les oiseaux chantent c'est l'Aubade.

## L'HEURE EXQUISE.

Dans la vie il est un moment  
Où tout vous transporte et vous grise  
C'est un songe, un rêve charmant,  
C'est le bonheur, c'est l'Heure Exquise.

## TOUJOURS.

Les jours lointains de mes amours  
Sont défunts, mais dans ma détresse  
Je retrouve en chantant: Toujours!  
Les beaux rêves de ma jeunesse.

Boltone  
Hommage au Compositeur.

MUSIQUE  
DE

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Gino Panerai  
Firenze



## TROIS MELODIES

We publish opposite a full page of a new edition of the Three Melodies of Mr. Sebastian B. Schlesinger. The translations of the text of the same are herewith also submitted.

### AUBADE

I am the night, oh! be the day,  
Light that my shadow adores.  
Let us unite and our love gay  
Will shine like an aurora.  
My soul is dying, oh, make it free.  
I am the desert, be the spring pure,  
And our love shall always be  
Like an oasis of verdure.

### ALWAYS

All the beautiful flowers must die,  
A whisper can end their days.  
My love for you will multiply  
Always, always.  
Even the sun from us must part,  
The shadow never stays.  
Your sweet picture is in my heart  
Always, always.  
Already the days are less sunny,  
And the winter is taking its place.  
You, dearest, will be my beauty  
Always, always.

### THE HOLY HOUR

The silvery moon shines on the trees,  
From every branch a whisper flees,  
So sweet and soft, O! my beloved.  
A mirror deep, the pool throws back  
The shadow of the willow black.  
Let it be mine, this hour divine.  
Great rest and peace seem to descend  
Quietly from stars and firmament,  
On tree and flower, this holy hour.

The sentiments of these texts are embodied in the music, which is written in a vocal style, in such a manner as to make it effective with all those who understand how to handle a voice. Mr. Schlesinger's American publisher of these three melodies is J. H. Schroeder, New York. The title pages in colors are after the design of Panera, of Florence, Italy. They are very grateful, these melodies are, and have reached large sales.

## BIG AUDIENCES AT BUTT-RUMFORD CONCERTS.

The following cablegram just received by Loudon Charlton, American manager for the coming tour of Clara Butt and Kennerley Rumford, is a sample of the popularity of these two distinguished English artists:

LONDON, June 15.  
Butt-Rumford concert, Royal Albert Hall, today a gigantic success. Audience of eight thousand. Floral tributes by the score. Enthusiasm overwhelming.  
(Signed) IBBS & TILLET.

Probably it will astonish many that two singers should be able to draw an audience of 8,000 in the midst of a London season so full of other attractions, but it will not astonish those who have followed the records of these recitals. For thirteen years Madame Butt and Mr. Rumford have given their annual concert at Royal Albert Hall, the gross receipts of which have averaged over \$4,000. On Good Friday afternoon they have sung annually at Crystal Palace to an audience averaging 25,000, while on Good Friday night at Queen's Hall, which holds 3,000, they have sung to an utmost capacity house. The receipts of these two concerts annually are over \$8,500. In Australia, in 1907-8, they gave seventy concerts, the average receipts being \$3,000. In South Africa last winter they gave twenty-nine concerts with average receipts over \$2,500. Six concerts in New Zealand averaged each nearly \$3,000.

One of the most illuminative American slogans is "Money Talks." Certainly in the case of the Butt-Rumford recitals such large average receipts speak louder than words. Twentieth century music lovers do not spend their money promiscuously. They use it where it will bring the largest return. It is obvious, therefore, that when two singers can attract capacity houses at all seasons of the year, and in all climes, their art must be of a superior kind and their offerings far above the average. It is with no little pleasure that the announcement of the American tour of these famous artists, extending from January to May, 1913, is received, and that their joint and individual appearances, including the principal cities of the United States and Canada, will prove one of the sensations of the season is almost certain.

Following their Albert Hall concert on June 15, they will make their usual autumn provincial tour, followed, in the months of November and December, by the second tour of the continent. After the American tour they will sail for Australia, where they have always been great favorites. The combination of a contralto and baritone is somewhat of a novelty, especially where both singers are such splendid artists. It is highly probable that many of their recitals during the American tour will eclipse in receipts and attendance some of their best records. They will, undoubtedly, have a warm welcome in this country,

where good singing invariably receives its just reward and where an appearance of this magnitude will be hailed with unusual delight.

### When Schumann-Heink Was in Bayreuth.

The accompanying photograph was taken when Madame Schumann-Heink was in Bayreuth the last time. The young lady at her side is Miss van Dyck, daughter of Ernest van Dyck, the celebrated tenor, who sang at the



MADAME SCHUMANN-HEINK AND MISS VAN DYCK  
IN BAYREUTH.

Metropolitan Opera House, New York, under the direction of the late Maurice Grau. Mr. Van Dyck had sung the role of Parsifal at Bayreuth the week the picture was taken. Miss van Dyck was born in Bayreuth twenty-two years ago.

### Minneapolis School of Music.

The commencement exercises of the Minneapolis School of Music, Oratory and Dramatic Art were held Tuesday evening, June 11, in the school recital hall. A large audience of friends and students was present. The program presented eleven of the sixty-nine graduates in the different departments and the accompaniments were played by a special orchestra of symphony musicians and members of the faculty under the direction of William H. Pontius. The numbers chosen for the occasion were calculated to test the abilities of the students and it is needless to add that they all acquitted themselves with credit. The diplomas were presented by Charles M. Holt after a brief address. The program follows:

Accompaniments by string orchestra and French horns.  
William H. Pontius, conductor.  
Hortense Pontius-Camp, accompanist.

- Petite Suite ..... Ole Olsen  
Fanitull-Serenade.  
Mazurka-Caprice. Laura Numedahl.  
Concerto, A minor, op. 16. .... Edvard Grieg  
Adagio.  
Allegro Marcato, Florence Brown.  
(Gertrude Hull at the second piano.)  
Reading, Keeping a Seat at the Benefit. .... Flake  
Lora Francois.  
Recitative and aria, Amour, viens Aider (Samson and Delilah),  
Camille Saint-Saëns  
Bertha Thorsgard.  
Concerto, G minor, op. 25, No. 2. .... Camille Saint-Saëns  
Allegro Scherzo.  
Presto. Margaret Hicks.  
(Oda Birkenhauer at the second piano.)  
Reading, Dolores Defies the King. .... Parker  
Mary McAndrews.  
Aria, Chanson Provençale. .... E. Dell'Acqua  
Muriel Haydon.  
Concerto, B minor, op. 23. .... Peter Iljitch Tchaikowsky  
Ethel Hoff.  
(Signa C. Olsen at the second piano.)  
Reading—  
In the Pantry ..... Dixon  
Three Best Things. .... Van Dyke  
Little Ba'tesse ..... Drummond  
Mary Bigelow.  
Concerto, A minor, op. 15, No. 1. .... Edward MacDowell  
Andante Tranquillo.  
Presto. Dagny Gunderson.  
(Wilma Anderson-Gilman at the second piano.)  
Recitative and aria, I Am at Last Alone (La Reine de Saba),  
Charles Gounod  
Grace Chadbourne.  
Presentation of diplomas, Charles M. Holt.

### Important Hanson Bookings.

M. H. Hanson, of the Concert Direction M. H. Hanson, reports important engagements for artists under his management. Mr. Hanson has booked Marie Rappold for three concerts with the Boston Symphony Orchestra, two of them in Boston; the same prima donna has fifteen appearances with the New York Philharmonic, in the principal cities; appearances at the Maine music festivals (Portland and Bangor), and appearances with the Minneapolis and St. Paul Symphony orchestras.

Prof. Max Pauer, the pianist from Stuttgart, who is to come to the United States for a tour in January under the Hanson management, will make his debut with the New York Philharmonic Society in January, and later Pauer will appear with the Boston Symphony Orchestra in Boston. His first New York recital will take place at Aeolian Hall.

Louis Persinger, the latest American violinist to win great success in Europe, is to return to his country in the early autumn. He will play first in Philadelphia with the Philadelphia Orchestra and then appear at two concerts with the New York Philharmonic Orchestra at Carnegie Hall, December 6 and 22.

Gottfried Galston, the pianist who is coming under the Hanson management, will effect his American debut at Oberlin College (Oberlin, Ohio) and then his first New York recital at Aeolian Hall will follow.

### Jane Osborn-Hannah on Vacation.

Jane Osborn-Hannah, the Wagnerian soprano of the Philadelphia-Chicago Opera Company, for the first time in ten years, is spending the summer in America. With her husband, Frank S. Hannah, and daughter, Frances, she has ensconced herself in a pretty little villa at Shawnee-on-Delaware, Pa., where she will divide her time between recreation and work, preparing for her next season, when she expects to undertake an extensive concert tour in the fall, joining the opera company in January at the commencement of the Wagnerian season.

### Ballet Exhibition at the Metropolitan.

The ballet school of the Metropolitan Opera House, New York, will give an exhibition of dancing at the Opera House, Thursday afternoon, June 27. Before leaving for Europe, Signor Gatti-Casazza chose more students for the ballet school, and so, it has been stated, next season there will be twenty-two more American girls in opera ballet. The school will close for the summer on the date of the exhibition.

### Rappold in the Catskills.

Marie Rappold has gone to her summer home in the Catskills, at Callicoon, Sullivan County, N. Y., where she will remain until the artist's concert of the New York State Teachers' Convention, which is to be held at Columbia University, Thursday evening, June 27.



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## Hein and Fraemcke Institutions' Commencements.

Carl Hein and August Fraemcke, directors of the affiliated New York College of Music (128-30 East Fifty-eighth street) and the German Conservatory of Music (306 Madison avenue, near Forty-second street) may look back with pleasure to the commencement concert of the first named, at Carnegie Lyceum, June 13. Thirty-six students sat on the stage, the girls clad in white, and to these diplomas, certificates and testimonials were given. Extending across the entire front of the stage were the floral offerings of relatives and friends, the whole making a beautiful picture. Recalls for the participants were frequent, and throughout the evening high artistic merit proclaimed itself. A fine variety made up the well constructed program, published in last week's issue of THE MUSICAL COURIER. To mention the young artists in detail: Close attention was given a delightful ensemble performance opening the program, Louise C. Willen and Edna Wilensky uniting in the Saint-Saëns two piano "Variations on a Beethoven Theme." Excellent tone and good taste characterized William J. Reinheimer's violin playing; his task was De Beriot's ninth concerto. Rose G. Tabib played with brilliant technic Liszt's "Lucia" fantasia. A real soprano voice, clear and true, with good enunciation, was disclosed by Dorothy E. Beaumont, demonstrating this in the "Jewel" aria. William A. Parson's big technic, dignity and warmth of playing shone pre-eminently in the Bach-Tausig toccata and fugue. Bernhard Diamant played the difficult Saint-Saëns cello concerto, A minor, with big tone and effectiveness. Charles H. MacMichael gave a smooth performance of Chopin's concerto, E minor. The expert double stopping and virtuoso style of Eli Silver made his violin playing memorable in Vieuxtemps' "Air and Variations." Frieda Haffner has quite a prima donna style, singing the aria from "Der Freischütz" with feeling and brilliant technic. Hyman Magaliff has been a faithful student at the New York College of Music for some years, and is known to the majority of students, hence the appreciative storm of applause following his skillful playing of the Moszkowski concerto movement was fully deserved. As a closing number, "I Waited for the Lord" was sung by the women's chorus, with solos by Amanda Schubert, Lydia Rood, Jeannette C. Keenan, Carl Hein conducting. Mr. Fraemcke played accompaniments to the arias, and various talented pupils performed the other accompaniments. Diplomas, certificates and testimonials were awarded the following:

**DIPLOMAS.**  
Rose G. Tabib, Gurlu Anderson,  
Louise Willen, Charles H. MacMichael,  
Hyman Magaliff.

Rose Freedman,  
Dorothy A. Ebel,  
Mrs. L. B. Coleman,  
Helen Ellinger,  
Dorothy Badler,  
Elizabeth Doering.

### CERTIFICATES.

Ida Krumweide,  
Martha Grundlich,  
Mary A. Carnesale,  
Rebecca Stiller,  
Anthony Metzger,  
W. Raymond Bliss.

### TESTIMONIALS.

Harriet H. Paulsen,  
Marvel M. Matthes,  
Anita Darling,  
Jennie Basta,  
Mary E. McCarthy,  
Mary De Filippo,  
Marguerita Witte,  
Kathryn Breivogel,  
Jessie Kerr,  
Estrella Santiago.

Donella Call,  
Ella K. Bohlinger,  
Madeline Giller,  
Gertrude Taeg,  
Anna Borger,  
Anna Ruth Marks,  
Susie Gleason,  
Mollie Scheinkman,  
Rose Pupkin,  
William Heyny, Jr.

August Fraemcke, whose picture adorns the cover of this issue of THE MUSICAL COURIER, is the son of a musician, born at Hamburg. He studied at the Hamburg Conservatory of Music, under Professor von Bernuth, Armbrust and Arnold Krug, and theory and composition under Dr. Hugo Riemann. Twice Mr. Fraemcke was honored with the Gossler Scholarship and continued his studies at the Vienna Conservatory, where he completed the same under Prof. Anton Door (piano), and Prof. Robert Fuchs and Nepomuck Fuchs (composition). Being honored with the Beethoven prize, and, when graduating, with the medal of the "Gesellschaft der Musikfreunde," Mr. Fraemcke made a successful tour through Russia to the German frontier, Bosnia, Hungary, Austria, Italy, Greece, Sweden, Norway, Denmark, Turkey and Germany, winning laurels and honors wherever he appeared. He was granted the honor of playing before the King of Denmark, and was made the recipient of many valuable presents. During his stay in this country Mr. Fraemcke has been ranked not alone among the best artists on his instrument, but also as one of the most successful teachers, which qualifies him exceptionally well to be at the head of an institution such as the New York College of Music. Last season he appeared as pianist at the Philharmonic concerts with the Marum String Quartet, etc., always winning warm praise for his beautifully balanced and brilliant piano playing. For once, the press of the metropolis were in agreement, too.

### COLLEGE OF MUSIC.

With the season of 1912-13 the college enters on the thirty-fifth year of uninterrupted success. The work done

at the institution since 1878 is so well known that it is almost superfluous to record it in detail. Its aim has ever been to offer students unlimited advantages in the study of music and to give them a sound musical education. The efforts of Directors Hein and Fraemcke to broaden and complete the careful system of education in force at the college were quickly recognized. It may be confidently expected that the coming season will show even greater success. The directors have spared no expense to maintain the high standard of the New York College of Music, and to uphold its position as one of the leading and most important schools of the country. The secret of this phenomenal success lies not alone in the enthusiasm prevailing among students, and the natural desire to surpass each other, but also in the excellent methods pursued by the faculty, which is composed of experienced and eminent teachers. According to the highest authorities, it compares favorably with the most renowned conservatories of Europe.

The value of a school of music is best demonstrated by the results obtained, and no one familiar with musical matters in New York will deny that the results as shown at the concerts given at the College Hall during the past season and at the commencement concert last Thursday are remarkable.

The advantages of an institution such as the New York College of Music over private instruction is obvious to any one giving the matter serious thought. Unfortunately, the musical profession embraces more or less incompetent teachers, no one being debarred from entering it, whether properly qualified or not. It therefore rests with each individual, when seeking the services of a private teacher, to form his judgment as best he can on that person's fitness for his vocation. It is morally certain that the teachers of a successful institution are selected mainly on account of their ability, as it would not be in the best interests of such an institution to sacrifice its reputation by employing other than competent instructors. This school may justly claim to possess all the requisites of a complete college of music, and to be provided with facilities for furnishing to students, at a moderate cost, a thorough and artistic musical education in all branches of the art, prepare them fully for the teaching profession as well as for the drawing room and the social circle.

Free and partial scholarships for the coming year will be awarded talented and deserving students. The college will remain open all summer, many out of town pupils taking advantage of the opportunity to combine summer study with the vacation period spent in New York and at the seashore.

The commencement concert of the German Conservatory of Music took place last night (Tuesday), too late for further mention in this issue of THE MUSICAL COURIER. A detailed report will appear in issue of June 26.

LONDON, June 15th:—"Butt-Rumford concert Royal Albert Hall today a gigantic success. Audience of eight thousand. Floral tributes by the score. Enthusiasm overwhelming."  
(Signed) IBBS & TILLET.

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Greatest Contralto in the  
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—AND—  
**MR. KENNERLEY RUMFORD**  
the Distinguished English  
Baritone



This tour, which will embrace both joint and individual appearances, will include the principal cities of the United States and Canada, and will unquestionably be the most sensational offering of the entire musical season. Management: LOUDON CHARLTON, Carnegie Hall, New York

### A FEW RECORDS OF

## Clara Butt-Kennerley Rumford Receipts

### Crystal Palace, London

(Good Friday Afternoon, annually.)  
Average attendance, 25,000.  
Average receipts, £1,200 (**\$16,000**)

### Queen's Hall, London

(Good Friday Night, annually.)  
Average receipts, £510 (**\$2,550**)

### Royal Albert Hall, London

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(15 concerts.)  
Average receipts, £620 (**\$3,100**)

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(14 concerts.)  
Average receipts, £717 (**\$3,585**)

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(4 concerts.)  
Average receipts, £515 (**\$2,575**)

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(4 concerts.)  
Average receipts, £579 (**\$2,895**)

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### Augusta Cottlow's Romance.

The marriage of Augusta Cottlow and Edgar A. Gerst had a touch of the romantic in it, that is known only to a few friends.

Miss Cottlow was one of the first American pianistic prodigies to claim the attention of the public and press, and it was in her prodigy days during her first tour of the Pacific Coast, that she met the family of Mr. Gerst, who resided in San Francisco, and was entertained at their home on several occasions. She saw very little of her



AUGUSTA COTLOW.

future husband at that time, as he was a bashful boy, greatly in awe of the little girl who had played with orchestra, and had been pictured in all the San Francisco papers.

About four years later Mr. Gerst and his father were making a tour of the world and happened to be in Berlin when Augusta Cottlow made her debut in Berlin with the Philharmonic Orchestra, and their acquaintance was temporarily renewed. Their ways separated once more, and it was not until November, 1910, that Miss Cottlow and Mr. Gerst met again, when Miss Cottlow was filling an engagement in Frankfort-on-the-Main, Germany, where Mr. Gerst was pursuing his studies with Belviedt. In March,



EDGAR A. GERST.

1911, the distinguished American pianist was invited to participate in three concerts in Frankfort during the Liszt festival, and she and her mother, who has been her constant companion, were again the recipient of many attentions at the hands of the Gerst family.

In May, 1911, Miss Cottlow went to London to fill professional engagements, and Mr. Gerst went to Italy to continue his studies under Lombardi.

They met again in London in July, 1911, and decided

then that it was best that they pursue the path of life together.

On account of Miss Cottlow's American tour of 1911-12 the marriage could not take place until June 10 of this year. The artistic couple sailed on the New Amsterdam, June 11 and will make their home in Berlin, Germany, for several years, until Mr. Gerst, who has already had several successful appearances in Germany, has fully established his reputation in concert and oratorio.

Miss Cottlow will continue her career as concert pianist, and will devote one day each week to teaching, as has been her custom in the past. She will be known professionally as Augusta Cottlow-Gerst.

### Esperanza Garrigue on Way to Italy.

Esperanza Garrigue, the New York vocal teacher, sailed for Italy, June 13, where she has planned to visit several of the renowned masters of singing. A number of Garrigue pupils accompanied their teacher, and while abroad they will have an opportunity to study methods. Roa Eaton, one of the professional pupils, will retire from the concert stage and study for grand opera. Miss Eaton is to remain in Italy and perfect a number of roles.

Francis MacNichol, the tenor (one of the directors of the Maine Festival chorus), will study Italian opera repertory in Naples.

Helen Axe Brown, another Garrigue pupil, will go to London, where she is to be coached in oratorio under Sir Henry Wood. Lulu Richardson, dramatic mezzo, will study in Europe until October. The Misses Brown and Richardson have arranged to return to this country in the late autumn in order to continue their lessons with Madame Garrigue. After Madame Garrigue has placed her pupils with other teachers for the summer months, she will go to the mountains of Hungary for a rest. Madame Garrigue will be back in New York in October, when she will reopen her studio in Heathcote Hall, 609 West 114th street.

### Sinfonia's Doings.

From the Sinfonia Fraternity of America comes a handsome volume representing its Annual, and being devoted chiefly to a general review of the society's work for the past season. Many photographs and other illustrations adorn the publication and also there are several articles of interest, particularly that by Henry Russell, called "Grand Opera Not Merely a Pastime." The directory of the Sinfonia consists of the honorary supreme president, Ossian E. Mills, Alpha, Boston, Mass.; supreme president, Percy Jewett Burrell, Alpha, Boston, Mass.; supreme vice-president, Herbert B. Hilliard, Ithaca, N. Y.; supreme secretary-treasurer, Burleigh E. Jacobs, Ann Arbor, Mich.; supreme historian, Harry D. Kaiser, Beta, Philadelphia, Pa. Chapter representatives: F. Otis Drayton, Alpha; Chas. S. Quinn, Beta; L. Renwick, Gamma; H. B. Hilliard, Delta; Morris Houser, Epsilon; C. Murray, Zeta; Edw. F. Delaney, Eta; Fred. V. Bruns, Theta; Wm. H. Knapp, Iota; Frederick R. Huber, Kappa; Isaac E. Norris, Lambda.

Sinfonia's twelfth annual convention took place at the New England Conservatory of Music, May 29, 30, 31, 1912.

### Persinger at Coburg Meisterschule.

It is an unusual honor which came to Louis Persinger, recently appointed head of the violin department at the Meisterschule, of Coburg, which is in session now. Mr. Persinger will give a recital each week, and preparatory to the playing of each program will read twice, commenting on the same. He has also been asked to play for the Grand Ducal Court prior to the breaking up of the Meisterschule course. The Grand Duke of Saxe Coburg Gotha is passionately devoted to music, being a son of the late Grand Duke Alfred, erstwhile known as Alfred, Duke of Edinburgh, son of Queen Victoria. Before taking possession of the Coburg inheritance, the Duke of Edinburgh was well known as an accomplished violinist and appeared several times in London as concertmaster of his own orchestra.

Mrs. Persinger, the devoted mother of Louis Persinger, has closed her Berlin home and is due to arrive in this country very soon to spend the summer months with her husband at Colorado Springs. The Persingers are described as delightful people by all who have had the privilege of meeting them.

### Hanson Sees Saengerfest Hall.

M. H. Hanson, the New York concert manager, was in Philadelphia last week to inspect the hall built by the city for the forthcoming Saengerfest. Mr. Hanson expresses his astonishment at the rapidity with which this colossal place has been completed. It will accommodate no less than 19,000 persons. Of these, 5,000 will be singers, who are to occupy seats on the platform.

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worthy  
of  
mention

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He is gone, and politics are to blame—not that Don Keynote has anything to do with politicians! It is all very well for mere Presidents and ex-Presidents to wrangle and vituperate; but gentlemen and knights of dignity and renown cannot descend to anything so vulgar. The Don himself thinks it unworthy of a man to meddle with a business which is so eminently feminine and so admirably suited to the moral and legislative genius of the Suffragettes. Yet the Don's presence in New York clouded the presidential horizon. Both sides were in fear. A word from his pen might put the other fellow in power. So both the Father of his Country's Reciprocity and the Third Term Man wrote to the Knight requesting him to leave the country.

He left.

He is now in mid-ocean, some three miles away from the land underneath him, and some two thousand miles



THE KNIGHT WAS PLAYING THE DOCTOR'S HARMONIUM.

northeast of New York. He is in constant communication with the office of THE MUSICAL COURIER, as he took one of the wireless operators with him.

The Knight, thoughtful as ever for the welfare of others, means to send his wireless operator back on one of the great liners as an iceberg specialist, and in order to make sure there is some one on board who can talk to United States cruisers in case the regular British operators cannot work slowly enough to converse with the American naval operators.

Officers of the U. S. Navy are requested to notice this and not to be discouraged by their recent failure to talk to the Titanic survivors.

Our wireless operator informs us that as soon as the Olympic had passed the Statue of Liberty and encountered the waves of the Coney Island steamers and the Saturday afternoon bathers, the sensitive Don began to feel seasick and mentally uncomfortable, after the manner of all highly intellectual men when they find they have no solid ground to stand on.

When the doctor arrived the Don at once recognized him as the great Scotch tenor and song writer, J. C. H. Beaumont, in spite of the thin disguise of a White Star Line uniform. He said nothing, of course, as he is accustomed to mingle with aldermen, mayors, bank managers, and others who are compelled to use assumed names in order to escape the police. But the impulsive and warm-hearted tenor rushed to the Don and seized his hands with joy.

"Tha smuaine no dhà an dràs air m'aire; cha'n innis mi chàch ceann-fàth mo ghalair; ged laidheas mi tràth, cha tàmh dhomh cadal, 's do ghràdh ga m'garadh an còmhnuidh," exclaimed the mercurial Scot in the words of an old Scotch song.

"Has it come to this?" sighed the disconsolate Knight.

"What is it, mon? I thought sic a maister of leettrature as yoursel' could at least understand Gaelic," said Dr. Beaumont, "though I dinna ken why I should think so."

"Neither do I know why you should think so," replied

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the Don, placing his hand thoughtfully on his stomach. "Isn't it bad enough to feel seasick without speaking Gaelic?"

"Aye, mon, it is that," replied the medico-tenore robusto.

"Sir," said the Knight, "it will be time enough for me to learn Highland Scotch when you have acquired New York English."

The frail Olympic, having got past the commotion caused by the Coney Island bathers, reached the undisturbed ocean, and the Knight quickly recovered his equilibrium.

"And now, sir," said Don Keynoté, "will you kindly tell me why you go about disguised as a doctor? Is not the profession of a composer-tenor honorable enough? Caruso does not cruise so."

"I could not stand the idle life of an operatic tenor. It may do verra weel for an Italian, but not for a Scot. Out here on the ocean I can sing as much as I like. In fact, the White Star Company engaged me for my voice and good looks. It occurred to me, however, that I might as weel do the medical work as weel as the musical. So I attended the drug classes at the Y. M. C. A. while the ship was in port and soon learned all that is required of an ocean doctor. Anything from bicarbonate of soda down to chalk will do as a prescription out here. I tell them that in four or five days everything will be right. By that time they are on shore. Then I set to work practicing 'My Heart is in the Heelands' or composing another 'I Miss You so, Mavourneen.'"

"I thought you had to inspect the steerage and vaccinate the undesirables," said the Don.

"I will acknowledge that my tour of inspection looks like a medical job, but in reality I am looking for comic opera voices and prospective musicians in general," said Dr. Beaumont.

"Do you ever find any?" queried the Knight.

"Oh, yes, frequently. When the girls bare the arms for me while I vaccinate them I can judge by their general appearance. By sticking my needle or the point of my operating knife into their flesh I am able to hear them shriek and can tell at once what their value is as comic opera chorus girls.

"If the emigrants are from Italy I look for suitable members for Hungarian orchestras. If the passengers are Russian Jews I at once pick out the future composers of real American 'coon songs and ragtime two-steps. A crowd of English emigrants will of course be full of military bandmen, who will eventually supply New York and other cities with German bands."

"Sir," said the Knight, "you are an uncanny Scot. How about the Irish?"

"I never meddle with politicians and policemen," replied the marine musician.

"Well, how about the people who travel from America to Europe?" asked Don Keynoté.

"I divide them into two classes. One class consists of those foreign operatic stars who love dear America tremendously so long as they make money there, but who at once return to Europe because everything in America is too dear. The other class is made up of young, middle aged and elderly American singers flocking to Europe to save the lives of German, French and Italian managers who are just dying to fill up their opera companies with Americans."

"Please, sir," said a steward, putting his head into the

stateroom, "you're wanted in the Louis XV Chippendale room to stop a baby's hemorrhage, sir."

"What's the matter with the baby?" asked the vocalist-doctor, tearing up his handkerchief to make bandages.

"I 'ear 'ow it's cut its tooth, sir," replied the steward, touching his cap.

"It may yet prove to be a brilliant soprano," muttered Dr. Beaumont, following the steward.

When he returned he found that the Knight had made himself at home in the medical composer's stateroom and was playing the doctor's harmonium.

Seated that day at the organ  
He was weary and ill at ease,  
And his fingers wandered idly  
Over the noisy keys.

But he never succeeded in finding the Lost Chord, even with the help of Sullivan, the bartender.

#### Katharine Goodson Captivates All.

Additional press notices about Katharine Goodson indicate that the famous English pianist captivated all by her superb playing. The following opinions are from the papers in New York, Boston, Philadelphia, Baltimore, Buffalo, Minneapolis and Providence:

Her magnetism is all powerful; there is none that makes a more touching personal appeal. The writer confesses that no piano recital this season has held his attention so unreservedly or pleased him so much as Miss Goodson's of yesterday. At the end she was recalled many times, and contributed three or four extra numbers.—New York Evening World.

She has a personality which pervades her work and interests her audience.—New York Herald.

She played with a captivating grace and was obliged to repeat it. She not only conquered all the technical difficulties of the sonata, but she went much deeper and found the very soul of the music.—New York Evening Post.

It was played with great command of dynamics and also with great delicacy and poetry. Miss Goodson easily demonstrated herself as one of the best of the ensemble artists who have played with this organization.—New York Evening Mail.

Katharine Goodson is not a "Little Englander," but a great one. She made the notes of a Mozart sonata as Sembrich does a Mozart aria—a pendant of seed pearls.—New York Evening Sun.

Endowed with remarkable fluent technical ability, she combines executive skill with force, virility and brilliancy. Her bravura performance of the Liszt number elicited a tremendous ovation from the audience.—Baltimore Sun.

This splendid artist demonstrated the scope and virility of her superb musicianship, there being a master touch in every tone, and amazing power contrasted with delicacy and good taste. Her opening number—Mozart's sonata in A major—was one constant delight, played with indescribable grace and charm, while her vivid dramatic sense was perhaps best displayed in the MacDowell "Tragic Sonata." The entire performance of this work was a memorable one.—Buffalo Courier.

The range and quality of Miss Goodson's technical, emotional and intellectual equipment were impressively and convincingly exhibited.—Philadelphia Inquirer.

Her forte passages were superb, and her playing more like that of a man than of a woman.—Philadelphia Record.

She has an abundance of power which, by the way, she does not abuse, a remarkably clear-cut technique and a fine sense of rhythmical and musical proportion.—Providence Journal.

Under her touch all the beauties of the work were brought out, and she showed herself the skilled pianist and won plaudits such as are given by a symphony audience only to those who deserve high praise.—Providence Evening Tribune.

Technic, color, expressive eloquence and artistic intelligence all combine to make Katharine Goodson one of the world's greatest

living exponents of pianistic art, and all were called upon in the Tchaikowsky concerto last evening.—Minneapolis Tribune.

Katharine Goodson's performance was remarkable. As on many other occasions she proved herself a wizard of the piano.—Brooklyn Eagle.

Katharine Goodson gave a vivid and exciting performance of Tchaikowsky's gorgeous work, and this was one of the best performances of the B flat minor concerto that has been heard here in a number of years.—Boston Post.

Miss Goodson made a success with this work which can be compared with the triumph which she won at these concerts in Grieg's concerto.—Boston Advertiser.

Katharine Goodson played it in masterly style yesterday, with the mellowest tone, yet without ever sentimentalizing.—Boston Journal.

#### St. Albans Hears Florence Mulford.

Florence Mulford appeared last week at several music festivals in Vermont and New York, winning her usual emphatic success at each. The St. Albans Daily Messenger said:

St. Albans' good fortune in obtaining an artist of the ability of Florence Mulford, who sang here last evening for the first time, is due to the fact that she is to take charge of the vocal department of the summer school of the University of Vermont at Burlington this season. Madame Mulford has a clear, flexible contralto voice, of splendid feeling and power, and her enunciation is excellent. She gained steadily in the favor of the audience as the program progressed. Added to an extensive experience with the prominent choral societies of this country she has sung in grand opera in Berlin and was for three years a conspicuous member of the Metropolitan Grand Opera Company of New York. Her personality is the equal of her exceptional voice.

## OBITUARY

#### Howard M. Dow.

Howard M. Dow, an old-time organist and pianist, died June 12 at the home of his eldest son in Pelham Manor, N. Y. Mr. Dow was born in Boston and was for more than twenty years the organist of Unity Church in that city, made famous by the eloquent sermons of Mino Sav-age. In his younger years Mr. Dow frequently appeared as accompanist for renowned singers and violinists. He had assisted such artists as Annie Louise Carey, Clara Louise Kellogg and Adelaide Phillips. Mr. Dow was a thirty-second degree Mason. As a composer, he was best known for his sacred songs.

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